

# AS budget proposals protested

## Childcare, Poetry Center crises

By Bill Coniff

A crowd of fifty angry parents with their children confronted the Associated Students' finance committee yesterday as it considered budget cuts to next year's childcare program at SF State. The cuts proposed by President-elect Jeff Kaiser would eliminate the infant care section of the program which currently takes care of 24 children a semester.

"I have no other place to put the infant. Zero," said parent Roberta Johnson. "He's not here, I'm not here. I can't set foot on this campus. It's the same as taking the ramps out for the disabled."

"I'm sure no one here would question the need of a child care center," committee chairman Glen Merker said in response to emotional remarks from the audience. "The question is whether AS should carry this burden alone."

The parents agreed that the administration should take responsibility for the program, but said AS should support it in the meantime.

"I've sent feelers through the administration and they said there is no possibility they will fund the childcare center," said Kaiser, pointing out that SF State is one of only two CSU campuses that funds its child care center with AS money.

"They're going to accuse me and

other people of being childcare haters and cruel," said Kaiser, who is offering the center \$26,000 instead of the \$47,000 requested. "But I can assure you that more thought has gone into that program than any other."

"I agree this is one of our better programs. At the same time, I have to look at it realistically. If we want to keep the childcare center, we're going to have to look at ways to reduce cost."

"If we left the center as it is, in five years AS would not be able to fund the center at an adequate rate."

Kaiser trimmed \$153,000 off the amounts requested by AS funded pro-

grams for next year in order to fall within the \$516,000 budget limit.

Another casualty of the budget is the Poetry Center, which was cut out completely.

"The biggest problem is that although we put \$5,000 into it this year we have no control over what they do; we don't see them throughout the year. We seem to be only a smaller part of the larger pool where they get their funds," said Kaiser. "I feel confident that the popularity of the Poetry Center and its prestige will allow them to get other campus and off-campus funds. It's a luxury we can no longer afford."

While most programs are being cut, three new programs are being created at a cost of \$7,000 each.

Two of the programs would attempt to fill students needs in academic and non-academic affairs, while the third would provide information on off-campus housing.

"These are programs we should have had before and are essential to student government," said Kaiser.

The finance committee will give its recommendations on Kaiser's proposed budget today. After that, the AS legislature will give final approval.

## San Francisco State

# PHOENIX

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## Potrero hill tenants defy eviction order

In the first of a two-part series on San Francisco's public housing, Phoenix talks with tenants using the rent strike as a weapon in their battle for better conditions.

The San Francisco Housing Authority has slapped eviction notices on seven tenants of the Potrero Hill public housing complex who have been on a rent strike for nine months.

The April 9 notices were served after the Housing Commission overturned a tenant's grievance panel ruling which declared the rent withholding valid.

"We can win," said Paul Wartelle, lawyer for the Potrero Hill tenants. Wartelle, who is with the San Francisco Neighborhood Legal Assistance Foundation, said the Housing Commission clearly overstepped its

authority by overturning the ruling.

"The grievance committee, which exists pursuant to federal housing regulations, held that this was a valid withholding of rent," he said. "Now the Housing Commission has said the panel violated the law. But Housing Authority regulations and California law state that rent may be withheld if a living space has become uninhabitable."

Paulette Faison, 34, who began the rent withholding in August 1981 with Lawana Potts and five others, said not only are tenants living in "uninhabitable" units, but Housing Authority regulations make it nearly impossible for tenants to make many of their own repairs.

"It's just a Catch-22. The contracts the Housing Authority has with the unions prevent us from fixing many

things. If we paint our own places the painter's union walks out.

"I understand where they're coming from," she said, "but they can't do it all. When we talked to them (the unions), they said, 'Our people have been laid off already, and if you paint, it just means more layoffs for us.'"

"We're not trying to bankrupt the Housing Authority," Faison said, "but where was our money going when we were paying rent? They say that because this isn't a life-and-death situation, we have no reason to withhold the rent."

"Life and death! Go see Faith's place to really see what we're trying to do."

Faith Latimer, 28, lives on Connecticut Street with her three daughters: Roschelle, 10; Nicole, 4, and Brandy, 15 months. She pays \$124 a month for a two-bedroom unit.

The apartment is overheated and clammy. Latimer walked to her kitchen. The doors were missing from all the lower cabinets. She pointed inside one.

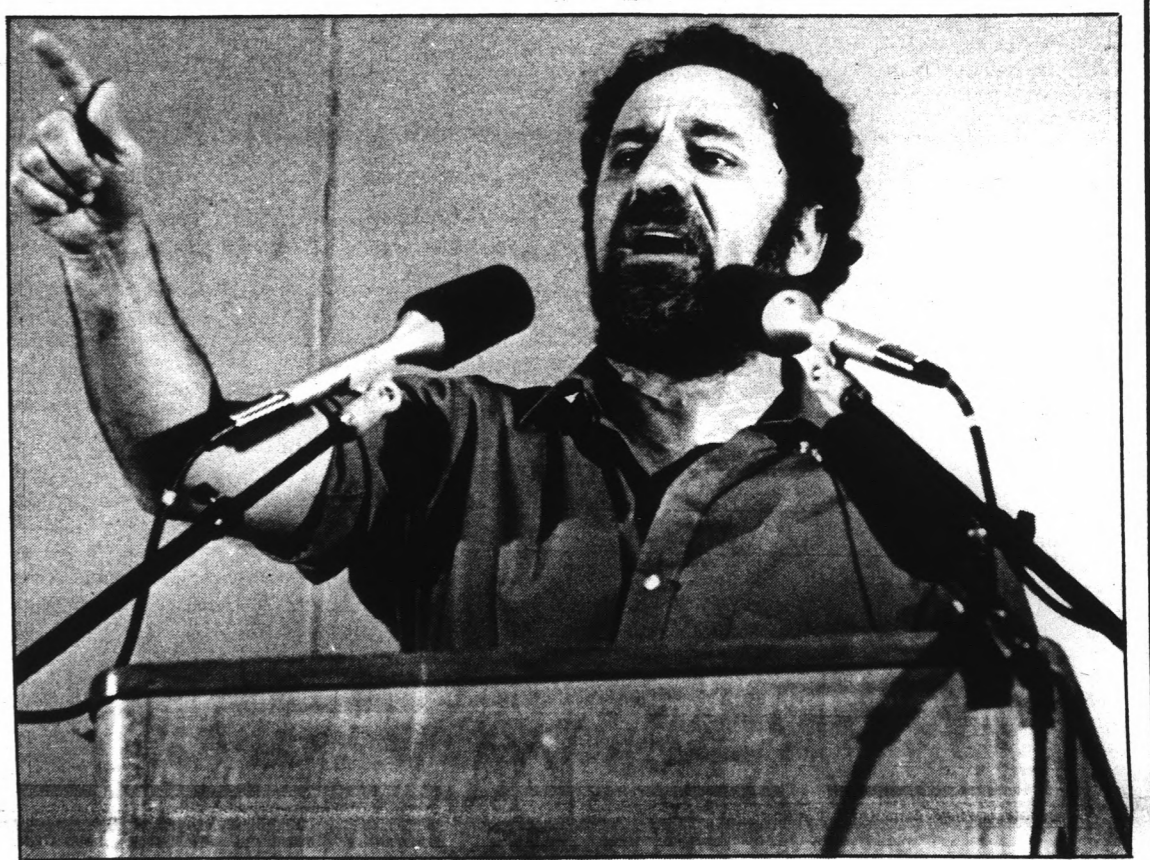
"The carpenter came to fix the shelf in there a year ago," she said. "He didn't have any clips to hold it so he just pounded those nails in and rested it on them. Last week Brandy stuck her head in there and tore open her forehead, so I had to pound the nails down."

Latimer proceeded to the bathroom. A 4-inch pipe coming directly from the toilet upstairs passes through the room. A steady drip from the sewage pipe falls onto the toilet below. "Sometimes, when it's really going, I can't use the toilet," she said. "I've had to use my daughter's potty seat."

She pointed to the standing water on the floor. "That happens every time the bathtub drains. Some of it gets into the kitchen too."

In the small bedroom mildew covers one wall. Cardboard covers a broken window in the large bedroom. "That's been there two years," Latimer said. "When I told maintenance about it, the woman said it would let some air into the house."

The amount of time it takes to get things repaired is a primary concern of the striking tenants, according to Allegra Casimir, 20, who joined the



By Michael Jacobs

Still radical at 45, Abbie Hoffman brought the crowd of 1,000 students and older activists at SF State Gym yesterday to its feet with his call for activism.

## Hoffman pulls the stops, knocks the audience out

By Bill Coniff

"Abbie had to take a piss, so hold on," introducer Wayne Zimmerman told the capacity crowd in the SF State gym last night, setting the tone for activist Abbie Hoffman's no-holds-barred, take-it-or-leave-it speech.

Out came the bearded and tanned Hoffman. Off came the black vinyl jacket. The pale blue shirt sleeves were rolled up. The mouth opened and never stopped.

"We were taught to worship 'big,'" Hoffman said of the 1950s. Big cars, big houses, big 2.4 kids, big careers.

"We don't want it," was the response in the 1960s, Hoffman said. "No thanks. Keep it. In fact, shove it."

Chronicle his activist beginnings, Hoffman said he started organizing in his hometown of Worcester, Mass., for the "Ban the Bomb" movement in 1960s. In the mid-1960s he moved on to work for civil rights in Mississippi and Georgia.

"Students today are living off the fat of the victories that were won 10 and 15 years ago," Hoffman said.

Between swigs of lemon and honey for his bronchitis, Hoffman shouted his call for activism into the mikes. The crowd cheered.

"True democracy demands dis-

sent. We should teach disrespect for authority, not respect.

"If you're thinking and planning of going out there and selling out, I'm here to tell you the sale is over, so forget about it."

"We have to learn how to make new coalitions. We have to learn from the mistakes of the '60s," Hoffman said, referring to the struggles between races, sexes and ideologies. "We have to search for the most common denominator."

Hoffman continued his own story. He skipped bail in 1974 for what he said was a drug bust framed by the

See Hoffman, page 10

## Media conference opens with criticism

By Sandy Welsh

The casting couch still exists in today's media, said former SF State student Rivian Bell, now in charge of her own production company, on the first day of the 31st annual SF State Media Awards and Conference.

Bell was one of many speakers discussing this year's theme, "On the Air: Power and Personality."

The conference began with a brief speech by SF State President Paul F. Romberg. Creative Arts Chairwoman Caren Deming gave a speech in honor of retiring Broadcast Communication Arts Professor Raymond Doyle, who received a standing ovation from students and faculty.

Speaking on the power of the media, keynote speaker Todd Gitlin, a communications professor at UC Berkeley, said the public's belief or disbelief in the media is a large factor in the deployment of power.

"The channels don't exist for citizens to convert knowledge to power," said Gitlin, author of "The World Is Watching," in response to a student ques-

tion. "People have to feel it matters if they know something. Television more than anything fills time. People don't really get much pleasure from it — they're really not entertained."

An afternoon program featured five professional women, including Bell, who discussed gaining power on the job and what to do with it.

"You need to know why you want power, what you'll do with the money and what you want out of life," said Jane Morrison, manager of community affairs and director of affirmative action at radio station KNBR. "I hate to see women fall into the same trap that men have gotten into — feeling that you have to achieve constantly to be a success."

Bell discussed the problems women face in gaining power in a male-dominated field.

"When we went down to Southern California to work, my partner pointed out that we were women in San Francisco, but girls in L.A.," said Bell. "I

See Media, page 10

See Potrero, page 10

## The Chicken flies high at Candlestick



By Toru Kawana

The Chicken makes a triumphant stand over a dummy umpire at Candlestick Park.

By Douglas Amador

He wanted to be a sportswriter when he grew up. But Ted Giannoulas chickened out — literally.

The most celebrated mascot ever to hit the sports circuit, the Chicken, a.k.a. Ted Giannoulas, has gained national fame as that strange, furry maniac who baits umpires, warms up ballplayers and makes millions laugh in major-league stadiums.

"To think that a guy in a chicken suit would become a national celebrity is like saying a Pop Warner football team could win the Super Bowl," he says.

Underneath the Chicken outfit — an orange, furry costume with a dark-blue ruffle on the head and an orange beak set in a perpetual smile — is a 26-year-old man whose greatest satisfaction is making people laugh.

"I'm like any other entertainer," he says. "The laughter, the appreciation, the applause — that's what really counts."

"The first time I heard laughter, it was magic. I keep doing this act because I love to hear laughter."

The Chicken's act is no turkey. Last Friday night at Candlestick Park, he kept more than 25,000 spectators roaring with such crazy antics as arguing with umpires like a peeved manager, harassing opposing players and stealing

third base with an outrageous, almost violent, head-first dive.

"That routine is called the 'Pete Rose,'" he says, referring to the Philadelphia ballplayer noted for his head-first slides. "Rose says if I keep doing that act, he's going to ask for royalties."

The Chicken brought the house down when he dragged out a dummy of an umpire, kicked it, punched it, threw it on the ground and jumped on it. For a grand finale, the Chicken squatted over the dummy and pretended to hatch something other than an egg.

What fee does the Chicken demand to appear at a ball game? It sure ain't chicken feed. That one-night stand at Candlestick netted him \$6,000. Not bad for a Chicken who started at \$2 an hour when he worked for KGB radio in San Diego.

The road schedule, however, is vigorous. After his stint here, Giannoulas flew to Vancouver, Wash., to do a minor-league game Saturday, then to Jackson, Miss., on Sunday, to New York City for "The Today Show" Monday morning and to Miami Monday afternoon for a college game.

Giannoulas, who has only 12 open dates until Labor Day, books his appearances without an agent.

"Agents tend to ruffle the feathers," he says. "Why go to the monkey when

you can go to the organ grinder? I don't want people going through 20 other people just to talk to the Chicken."

Giannoulas was discovered in 1974 when a man from radio station KGB walked into Giannoulas' radio communications class at San Diego State University looking for someone who wanted a promotional job as a chicken. Six people, including Giannoulas, raised their hands, and Giannoulas was picked, because at 5 feet 4 inches and 135 pounds, he fit the costume.

"They paid me \$2 an hour to stand outside the zoo and hand out Easter eggs," he says.

Eventually he began performing at San Diego Padres baseball games as the KGB Chicken. The fans loved his act and adopted him as the team mascot.

The Chicken ceases to exist when Giannoulas doffs his costume. He becomes an ordinary human being, the son of Greek immigrants, a man who grew up in London, Ontario, before making his nest — er, home — in San Diego 12 years ago.

The Chicken is Giannoulas' alter ego, an outer caricature of his inner personality. Giannoulas is a funny man, with or without the costume. His high-pitched voice does not change, and he still tries to make people laugh. He

See Chicken, page 10

# Project MASH nurses sick books back to health

By Eve Mitchell

Old worn-out books are the required texts for Project MASH (Mobile Archival Surgical Hospital) or "Book Restoration (DAI 315)," the course's formal title. Students learn how to restore dusty volumes to health.

Project MASH was started in 1980 by instructor Bob Lucas to educate the public on the importance of restoring books. He developed MASH into the present program offered through Continuing Education.

Just as battlefield MASH units in the military treat all casualties equally regardless of rank, Lucas, a former professional restorer, maintains that damaged books should also be repaired and restored regardless of their inherent value. Before learning restoration, Lucas worked as a scientist, and he brings a scientific, methodological approach to the class.

Restoration in its most artful and beautiful form is apparent in work done on centuries-old manuscripts and early printed books, produced when publishing was an art. Lucas sees restoration as "an artistic expression coupled in a scientific background."

"But the basic definition of restoration is preservation. Everybody would like to be an expert in 16th century restoration work, but nobody wants to do the guts of the work. Students have to learn the basics, the nuts and bolts of a book, before they can do any intermediate or advanced work," he said. Using surgical tools such as scalpels, needles and elastic bandages, students "dissect" and reassemble their first book, learning its physical qualities and characteristics. They learn about different grades of paper, reactions to chemicals and which way a page will tear when pulled with specific tensions.

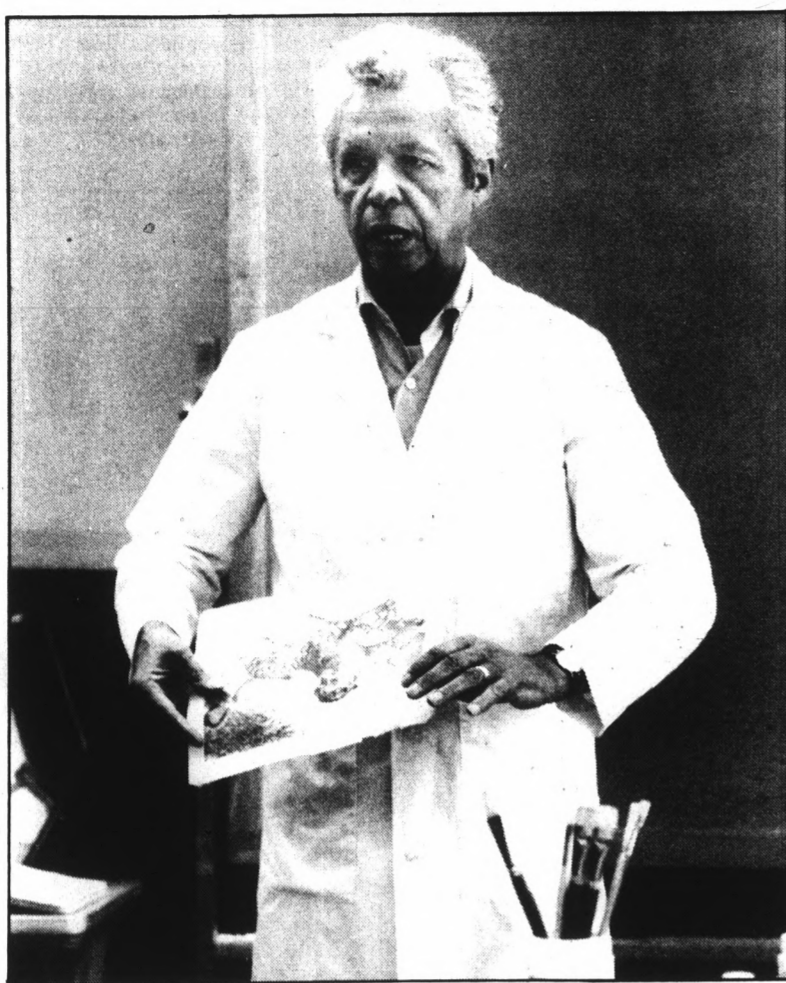
Students' grades are evaluated on three projects completed over the semester. After learning the mechanics, they apply their skills to older books in need of repair.

By the end of the course students are familiar with the basic components of a book and can accomplish simple repairs, such as rebinding books and repairing damaged pages. These skills can then be expanded and refined in advanced courses.

Several students are already in the field and are taking the class to improve their skills.

"There's a lot of trial and error in this kind of work even though you may have been doing it for years," said Marcia Miner, who studied the profession in Switzerland and has done restoration work for several years. "I'm taking this class to better understand the chemistry techniques used in it."

## Academix



By Yvonne-Marie Crowley

**Worn out books are the arsenal used in Bob Lucas' Project MASH, a course on book restoration.**

The type of bookbinding performed in most public libraries is often slipshod, haphazard and inefficient, said Lucas. With proper training bookbinders can learn basic restoration techniques, apply them to their work and enhance the life and condition of books, he said.

Many students are enrolled simply because they enjoy being around books and working with them. Others take the

class because it prepares them for museum or archival work, Lucas said. Job opportunities are available in public libraries, museums, private bookstores and with collectors, he said.

The program is in SF State's Certificate Program. It is the only undergraduate course of its kind in the country and may be incorporated into SF State's general curriculum at a later date.

## This Week

Today, April 29

**Evening for Solidarnosc** will bring together Kurt Vonnegut, Deirdre English and other progressives to address the issue of Polish repression. The symposium will be held at 7:30 p.m. at Everett Middle School, Church and 17th streets. Cost is \$5 to benefit San Francisco Solidarity.

**Jack Face** will perform rock music from 5-7 p.m. in the Student Union Depot.

Saturday, May 1

**A May Day Picnic** will be sponsored by the International Relations Student Association from 1-5 p.m. at Golden Gate Park. Wine, beer, hamburgers and hot dogs will be provided. Cost is \$2.50, tickets available in HLL 382.

**National Day of Protest to Roll Back Reaganism** will begin at 11 a.m. at Union Square followed by a rally at 1:30 p.m. at Civic Center.

Monday, May 3

**Music on Mondays** will present acoustic music of all styles from 5-7 p.m. in the Student Union Depot.

**Amnesty International presents Focus**, three days of lectures. Monday, "Torture," 1-2 p.m. Tuesday, "Death Penalty," 3-4 p.m. Wednesday, "Disappearances," 1-2 p.m. in HLL 135.

Tuesday, May 4

**Occupation or Self-determination**, a public presentation and discussion of a strategy to bring about peace and justice between Israelis and Palestinians, will be held at 7 p.m. at the Berkeley/Richmond Jewish Community Center on Walnut Street in Berkeley. Donation requested.

Wednesday, May 5

**Video Views** will feature video tapes produced by Videowest, including rock and New Wave promotional tapes, 5-7 p.m. in the Student Union Depot.

## Sacramento budget protest planned

By Bill Coniff

Spearheading a statewide rally in Sacramento May 12, an estimated 1,000 SF State students will board 18 buses to demonstrate student force to the state legislature, now considering next year's educational budget.

More than 60 campuses are expected to join the SF State effort, sponsored by United People of Color for National Liberation and funded with \$7,000 recently granted by the Associated Students legislature.

"This serves to put direct pressure on the state legislature to not only hear the concerns that the students are raising, but also to act in the interest of their constituencies," said Karen Umamoto, speaking for UPCNL. "It's not going to shut down the state capital or anything like that, but it shows students are committed."

The demands to be made at the rally include:

- No student fee or tuition increases.
- No cuts in faculty or staff.
- Increase enrollment of Third World students in universities.
- Defend and develop Educational Opportunity Programs, Ethnic Studies and affirmative action.
- No cuts in state or federal financial aid.

Two obstacles remain in the path of the rally. No permit has been obtained as yet, and SF State President Paul F. Romberg has not yet approved the appropriation of AS funds.

## Summer seminars in D.C.

Washington, D.C., where the buzz of bureaucratic chatter can be heard day and night, is an ideal learning environment for anyone wondering how the system works.

This August, SF State students can involve themselves in the bureaucratic hub-bub through the Washington Center for Learning Activities (WCLA).

Wayne Bradley, chairman of the Political Science Department and director of Labor Studies at SF State, will head a two-week seminar in the nation's capital on business and public policy in the Reagan administration.

The WCLA seminar will consist of symposiums on tax and monetary policies and their impact on business, meetings with government officials and guided field work.

Bradley said that the seminar will demonstrate the relationship between business and politics.

Approximately 13 to 20 spaces are available. The students from SF State will be part of a group of 2,000 students from all over the nation.

An SF State rally is planned for Friday at noon at the Student Union lawn to organize the Sacramento demonstration. So far 300 students have signed up for the statewide rally.

Seven other symposiums will explore such subjects as political news reporting, U.S. foreign policy, nuclear weapons and the contemporary presidency.

The cost of the seminar is \$325, which covers housing and seminar expenses. Interested students should contact Bradley at 469-1179 or Old Science 379 before June 1.

## Caltrans says, 'Bike to school'

Peddle power is in for May, National Bike Month. To get the message rolling, Caltrans is sponsoring "Bike to Work Day" tomorrow.

For SF State students, it's Bike to School Day, says Cathryn Money, parking and transportation coordinator for the campus Department of Public Safety.

Money said she is encouraging people to bike to school to alleviate traffic and parking problems.

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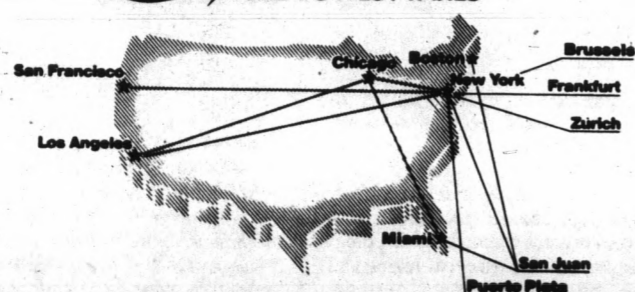
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Ellis Gedney, SF State financial aid director, left, and AS President-elect Jeff Kaiser with KGO talk show host Ron Owens.

## On the offensive Trio fights cutbacks

By Rachele Kanigel

Rumor has it that financial aid for students is going to be reduced drastically when Congress votes on the 1983-84 federal budget. This is substantiated by President Reagan's proposed budget, which suggests cutting in half the money allocated for student aid.

But with the distractions of upcoming final exams and warm, sunny days heralding summer, who is thinking about grants and loans?

Three people at SF State are, and they are working to ensure that everyone — students, parents, faculty members, administrators and even the general public — follows suit.

Ellis Gedney, SF State financial aid director, is leading the war against President Reagan's proposed reductions. "It seems that the government is no longer philosophically wedded to higher education. It's our job to educate the people in Congress about the importance of financial aid," he said.

Last month, Gedney enlisted the help of Don Scoble, director of university relations, and Associated Students President-elect Jeff Kaiser. They have put together a plan to make people aware of the situation and encourage them to write letters of concern to senators and congress representatives.

The SF State trio is on the offensive, sending out press releases and meeting with the media, writing letters to students and faculty and arranging speaking engagements with community groups and educational associations.

Gedney said the responses to his campaign have been mostly favorable. Two radio stations, KCBS-AM and KGO-AM, each offered an hour of talk-show time. The SF State Alumni Association voted to write letters opposing the proposed budget cuts and all the legislative representatives from this area voiced support, with the ironic exception of Sen. S.I. Hayakawa, (R-Calif.), a former SF State president.

According to Scoble, "There's growing opposition to the proposed reductions. That's why students should climb on the bandwagon and help us beat this thing. If students

**"Students have to gain the attention of Washington, not with loud noise but with votes."**

would get organized, they would have a lot of clout."

For Scoble, organization does not mean rallying. "Marching on the administration building isn't going to help, because the (university) president is on their side. And taking 20 buses to Sacramento isn't going to help either. The noisy approach alienates a lot of people," he said.

"Students have to gain the attention and the respect of the people in Washington — not with loud noise, but with votes," Scoble said.

Despite Scoble's misgivings, the AS legislature will give the United People of Color \$7,000 to pay for a rally at the state capital on May 12. An estimated 1,000 SF State students will be transported on 18 buses to participate in the demonstration.

"Politicians have the view, supported by statistics, that the student population doesn't vote," Scoble said. "President Reagan is very much aware of who's voting and who isn't." For this reason, Scoble suggests that, in conjunction with a letter-writing campaign, students organize a voter-registration drive.

AS President-elect Kaiser, who said he depends on student loans to get through school, sees voter registration as an important part of the campaign to save financial aid.

"If we could organize ourselves into a large voting population, we would be more effective. Then we would be known as supporting candidates who support higher education, and we would be listened to," Kaiser said.

A speech communications senior who plans to go to graduate school, Kaiser is concerned about what the reductions in aid could do to the nature of higher education.

"If this budget passes, it means we're taking away poor people's opportunity to get ahead," he said earlier this month on KCBS-AM's "News Magazine."

"This would cut out the lower

economic section of society from higher education," Kaiser said. "What we're going to have is only the very rich and the upper middle class going to college."

Gedney is also concerned about the classism tied to cutting financial aid. "If we can't help our young people develop their skills, we are creating an educated elite."

"Mr. Reagan is suggesting that poor students seek employment to help themselves, but high unemployment is making jobs unavailable. Most students don't have the appropriate skills to get jobs. That's part of the reason they're in school."

Gedney cited the current economic situation as an obstacle to seeking aid from private sources.

"Where can students turn? To Chrysler, who's getting loans from the government? To General Motors, who's closing plants and firing people?"

Even so, he said, if financial aid is drastically reduced, he will explore the possibility of asking large corporations for grant money.

Gedney speculated that while some programs will be reduced, financial aid will probably not suffer as much as Reagan has proposed. Reductions in aid for next year are expected to be minimal.

"With elections coming up, Congress is very sensitive right now. I think they are unwilling to cut more social programs," he said.

Gedney's hypothesis is that Pell Grants (formerly called Basic Educational Opportunity Grants) and college work-study will suffer the least.

He is less optimistic about the fate of student loans and Supplemental Educational Opportunity Grants.

It is still not certain when Congress will vote on the federal budget, but Gedney thinks it may be next month.

"If students wish to continue getting financial aid, they better get off their skateboards and do something," he said.

No one is certain about how drastic the cuts will be. But, according to Ellis Gedney, SF State financial aid director,

# Students rip off grant money

By Carolyn Jung and Simar Khanna

A loophole in the financial aid application process is allowing ineligible students to receive money, further reducing the aid available to needy students.

Last year, Mary (not her real name) received an \$808 grant through SF State. According to her financial aid application, Mary rents a room in San Francisco and receives no financial support from her parents. She is not claimed as a dependent on their income tax forms.

But Mary rents no room. The address on the form is that of a house owned by friends of her parents. She receives all her mail at that address.

Mary lives with her parents in their \$160,000 home. Her parents own five cars — Mary drives one of them — and an apartment complex in Palo Alto. All four members of her family are employed.

"Sometimes I feel guilty," she said, "but \$800 is \$800. Besides, I need the money to go to Europe this summer."

An SF State graduate student received \$1,000 each semester last year in loans by claiming he was independent when he was not. Although he lives with his parents, he too listed a friend's address on his application as his residence.

"Everyone cheats in some way. If I

lease or rent receipts are then requested," she said.

This loophole has allowed an unknown number of students to receive more aid than they legitimately qualify for. But now, in response to possible cutbacks, the SF State Student Financial Aid Department is cracking down on eligibility requirements.

One financial aid department employee, who asked not to be named, said that in the past, the three main criteria examined were: whether the student claims on tax forms to be an independent, whether he or she received less than \$750 in parental support and whether the student lived on his or her own. If all of these criteria were met, a student would be assured of receiving at least \$808 for the school year. Parents' income was not taken into consideration.

Now, according to the source, parents' income is one of the first factors examined whether or not the student is claimed as a dependent.

The department will also consider age. According to the source, it is usually assumed that most applicants over 25 earn sufficient income to be able to be independent. It is becoming more difficult for freshmen who have just graduated from high school to claim independence because it is assumed they would not have the financial resources to live on their own.

Last year, \$17 million in aid was awarded to 7,500 students out of the 13,000 who applied. The average minimum award was \$150, and the average maximum award was \$4,000.

"There has been an increase in students applying but a decrease in aid available," said Quinn.

The amount of aid is determined from information supplied in the Student Aid Application for California (SAAC). This one application serves all the major financial aid programs.

The College Scholarship Service in Berkeley analyzes the completed SAAC and sends its results and a photocopy of the application to SF State. Counselors and technicians at SF State determine what documents a student must provide. These may include copies of Social Security, welfare and 1040 tax forms.

The student's budget for the year is estimated. From this figure the student's resources and parental contributions are

subtracted, leaving the amount of aid needed.

"It is not that simple (to cheat the system)," said the source from the financial aid office. "People have to be smart enough to make sure there are no inconsistencies (on the forms)."

The California State University budget index outlines how much a student living on campus or off campus, married or single, dependent or independent can receive. This information is correlated with what grants, loans, work-study programs and scholarships are available to the student. From this, a financial aid package is assembled for the student explaining how much aid has been awarded and in what form.

It takes the 15-member staff four months to process the majority of applications, according to Quinn.

A computer eases the paperwork, she said, "but we still check every application thoroughly by hand."

Yet Ellis Gedney, director of the Student Financial Aid Department, readily admitted, "Anytime you have human beings you have a chance for problems."

"If there are tremendous discrepancies we would call the student in to talk to. We want to prevent placing the student in jeopardy of not getting aid by doing this," he said.

On each SAAC there is a warning which states that anyone making "false statements or misinterpretations on this form is subject to a fine or to imprisonment or both, under provisions of the U.S. Criminal Code."

Gedney said he does not recall any instance when this action has been initiated against a student here. Nor does he know how many ineligible students have received aid.

"There have probably been some," he said, "but we are very careful in our system."

But no matter how careful they are, there will always be students trying to beat the system and those who do succeed.

"The temptation might be there for some students," said Quinn. "It is their decision. They must weigh the costs and the risks."

## Insight

don't, someone else will," he said.

Although he could afford the cost of his education without any aid, he said, "It's not always a question of need. It's also a question of how much getting an education will change your present standard of living."

Some students who are not actually independent claim they are to receive more aid. By providing a mailing address other than that of their parents, they make it appear as if they live on their own.

If the address on the financial aid form corresponds with the address on the 1040 income tax forms, "We assume the address listed is correct," said Jennie Quinn, a financial aid counselor. "No



Lisa Flanagan: "There's enough anger, there may be a student uprising... the more visible we are, the stronger we are."



Bill Lue: "Most of the senators and congressmen went to college. They have kids in school. I seriously doubt financial aid will be cut."



Jim Wack: "You have to sacrifice a lot to be a student. If I get really strapped, I can borrow money from one of my roommates."

# Living on financial aid teaches hard times

Until a couple of months ago, Lisa Flanagan slept in long underwear, wool socks, a hat and mittens. Her thin blankets didn't put up much resistance against this year's cold winter, and putting on the heat was an extravagance she couldn't afford. Finally, she broke down and invested in a down comforter.

Flanagan patrols her apartment, which she shares with three other women, turning off lights. She is more

likely to pick up a pen than the phone when she wants to talk to one of her faraway friends.

Flanagan, like more than half of SF State students, is a financial aid recipient. She lives on less than \$450 a month and is careful with every penny.

"I think I've taken financial aid for granted until now," she said, her clear blue eyes widening a little. "It shocked me to realize it could be taken away."

Students all over the country are beginning to feel this sense of shock. As threats of the Reagan administration's plans to severely cut financial aid are being reported in the news, people are realizing how important the various kinds of grants and loans are to their education.

No one is certain about how drastic the cuts will be. But, according to Ellis Gedney, SF State financial aid director,

if the proposed federal budget for the 1983-84 academic year passes, 20 percent to 25 percent of the financial aid recipients here will probably lose their aid.

Gedney said the reductions in aid for next year are minimal, but the budget may be changed.

Though he said his education depends on loans and work-study money, Bill Lue, a graduate student in business, is not terribly concerned about the possible cuts.

"Most of the senators and congressmen went to college," said the 23-year-old, who works mornings at the information desk in the Administration Building. "They have kids in school, and their salaries aren't that high. I seriously doubt financial aid will be cut."

Even with his optimism, Lue, who got his bachelor's degree in political science from UC Berkeley, thinks students should write letters to their representatives to ensure that the proposed budget doesn't go through.

"I've been meaning to write," he said. "But with midterms and finals and all the studying I've had to do, I just haven't had the time."

Lue probably won't be affected even if the budget is adopted as proposed, since he plans to graduate in May 1983. "I can't afford to be here longer than two years. Without aid, I would have to drop out of school and work for a while. Even with aid, money is tight."

But Lue's family still might suffer if financial aid is severely reduced. Of the six children in his family, five are now in college. All of them are receiving some form of financial aid.

Jim Wack, a 28-year-old liberal studies major, said financial aid made it possible for him to return to school.

In 1975 Wack left Loyola University in Los Angeles to work in a bank. After getting involved in a management program at the Central Bank in Oakland, he decided the pressure and inflexibility of the job were not for him.

He wanted to return to school, but all of his money was tied up in credit card debts and car loans, he said.

Even with his Basic Educational Opportunity Grant (BEOG), a National Direct Student Loan (NDSL) and a work-study job at the Student Union Programs office, Wack says his existence is meager.

"You have to sacrifice a lot to be a student," said the slim, neat-looking man. "I had to redo my standard of living." Wack used to earn \$14,000 a year. Now he lives on less than \$300 a month.

"If I didn't live with other people, there's no way I could afford to rent a place," he said. Wack's housing situation, he said, "is sort of like an extended family. We pool our resources and sometimes we share meals. If I get really strapped, I can borrow money from one of my roommates."

Wack said working on campus in a work-study job leaves him more time for schoolwork than if he had to work off-campus.

When he first went to college at Loyola, Wack worked at off-campus jobs. "It was crazy. If I wasn't studying I was working all the time — evenings, weekends, every free moment. And then my parents were even helping me out a little."

Wack, who is using the flexibility of the liberal studies program to study "the futuristic implications of culture and technology," has been able to use his work-study job to enhance his education. As programs assistant, two-thirds of his job is clerical and one-third is "creative," he said.

The creative aspect of his job has enabled him to plan and coordinate programs he is interested in. His prize project was "Time Machine," a collection of short films exploring the political, historical and social aspects of evolution. The show was presented earlier this month at the Barbary Coast in the Student Union.

Flanagan, who works as a receptionist in the School of Humanities office, also appreciates the flexibility of a work-study job. "Employers here allow you to work around your class hours, while they usually won't outside," she said. Flanagan plans to finish her women's studies/psychology degree in May 1983 and hopes that her financial aid won't be reduced before then.

Prompted by a notice from the financial aid office encouraging a student letter-writing campaign, Lisa has written three letters to congressmen asking them to resist the proposed reductions in aid.

She feels strongly about students becoming political about this issue. "There's enough anger, there may be a student uprising," she said. "But the administrators here aren't the causes; they're puppets in the game. We need to write letters, the more visible we are, the stronger we are."

— R.K.

## SF STATE FINANCIAL AID PROGRAMS

PROGRAM	1981-2		1983-4	
	EXPENDITURES	RECIPIENTS	EXPENDITURES	RECIPIENTS
Pell (Formerly Basic Educational Opportunity Grants)	\$3,123,663	4194	\$1,924,176	2432
SEOG (Supplementary Educational Opportunity Grants)	517,937	1001	0	0
CWS (College Work-Study)	1,541,055	1217	1,009,391	725
NDSL (National Direct Student Loans)	1,036,955	1711	922,889	1368
<b>TOTAL</b>	<b>\$6,219,610</b>		<b>\$3,856,456</b>	

\* 1982-83 figures are not available because it is not certain how deep federal budget cuts will be.

Source: SF State Student Financial Aid Department

# Discrimination decision delayed

By Carolyn Jung

Pausing frequently to pop cough drops and sip water from a styrofoam cup, former SF State psychology lecturer Gerald Colvin explained at his grievance hearing Friday why he should have received the tenure-track position denied to him.

"I gave the program leadership," he said. "I grabbed the reins and pulled on them to give students what they needed. 'The person eventually hired fit the mode of the university that one should live the life of an academic. But I could give students an understanding of what they have to face when they get out into the real world.'"

Colvin, 53, is charging age and sex discrimination occurred when Lily Berry, 43, former Los Angeles Southwest College psychology professor, was selected to fill the vacancy in the Psychology Department's Industrial Organization (IO) graduate program. Berry is the program's first female professor.

William Littell, professor of psychology and chairman of the Hiring, Retention and Tenure (HRT) committee, said Berry was chosen because she "met the department's needs." Grant Lynd, representing Colvin, said these needs were not necessarily those of the students in the program.

Berry's application, Lynd said, "clearly showed a picture of a

psychologist — an academically-oriented one."

Carol Cinkutis, graduate student in the IO program and chairwoman of the IO student colloquium, claims students want less theory and more application taught by professors who have worked in the business community.

According to Berry's application, her experience is in teaching, research and publications. Colvin, however, is a former consultant for Standard Oil.

Though the IO colloquium pushed for a female professor, they were disappointed with Berry, Cinkutis said.

"We wanted no reverse-discrimination," she said. "Our position was that if a woman was found equally qualified as Colvin, she should get the job. If such a woman could not be found, then Colvin should get it."

"We wanted someone with leadership and Berry did not exhibit that at all. We felt she was not as qualified as Colvin."

The HRT committee felt otherwise, Littell said. Berry has a Ph.D. in psychology with a major in IO, is active in professional psychology groups, edited a testing service's newsletter, and has written articles and two chapters in a general psychology textbook.

Colvin has a Ph.D. in educational administration and was a graduate student in SF State's IO program. Members of the screening committees have said Colvin's lack of published work was a major reason why he was not selected.

Asked why he has none, Colvin replied, "I've been too busy," and pointed to a four-inch high stack of papers on the table; a research study he had conducted for a corporation. Such studies are kept confidential and therefore cannot be published.

Cinkutis said Paul Eskildsen, chairman of the Psychology Department, had also mentioned "lack of collegiality" as a reason why Colvin was rejected for the position.

Colvin has contended factors such as publications were just a "smoke-screen" employed by the faculty screening committees.

"I believe there was a predisposition in the department because of Shep Insel (psychology professor) that there be a younger person, a woman, hired and

that this was the prevailing criteria used by the committees in making their decision," he said.

Committee members have said Insel expressed this preference to them. Insel, scheduled as a witness for the hearing, was away on a business trip.

"That was one man I would have liked to have talked to," said Lynd, "because I think he's the only one with guts enough to admit a woman was wanted." Lynd will not get another chance to question Insel because the hearing concluded with this eight-hour session.

A decision will probably not be reached for some time. Due to a business commitment, Lynd will not present the grievance committee with his closing briefs until May 20.

## Summer session on

California State University summer sessions have been exempted from Gov. Brown's statewide spending and hiring freeze, and summer classes at SF State will continue as planned, according to Peter Dewees, SF State dean of continuing education.

Dewees said the exemption was verified in a memo from the Chancellor's Office on April 27.

"I hope students will register for classes early, because classes could fill or

be canceled if enough students don't register," said Dewees.

Dewees said a Phoenix article which appeared two weeks ago caused a panic and students stopped registering because they thought the first two summer sessions would be canceled. Dewees said the only summer session that would have been affected was the first.

Dewees said more than 50 faculty appointments have been made for the summer session, and because of the exemption they can now be put on the payroll.

## Youth rights advocate wins class-action lawsuit

By Don Watts

SF State Mass Communication Law lecturer Mark Soler won a significant legal victory for children's rights early this week when a suit scheduled to go to trial last Monday in Cincinnati was settled out of court.

The class-action suit, brought jointly by the San Francisco-based Youth Law Center and the American Civil Liberties Union, sought damages and a declaratory judgment to stop Juvenile Court Judge Lloyd W. Burwell's practice of putting children in the Lawrence County, Ohio, adult jail.

As part of the negotiated settlement, it was agreed that the principal plaintiff, a 15-year-old girl who was sexually assaulted while in jail, will receive \$37,000 in damages, and under no circumstances will children

be placed in the Lawrence County Jail again.

Burwell has made a political career of jailing teenagers for such offenses as smoking cigarettes, skipping school and swearing at a high school basketball game, Soler said.

The plaintiff, known as Deborah Doe in court records, was jailed by Burwell after she and a friend stole her parents' car and headed for South Carolina to visit her brother.

The co-plaintiff, Richard Roe, will receive \$3,500 in damages as a result of being placed in jail, and it is expected that many of the nearly 400 children jailed by Burwell will now file separate suits.

Judge Arthur Spiegel of the Federal District Court for Southern Ohio set a hearing for May 28, when he will hear any objections to the case settlement.

## General censures media

The armed forces cannot win wars without public support and thus should control the news media in wartime, said retired Army Gen. William C. Westmoreland.

The general, who commanded U.S.

forces during the Vietnam War, said the news media, especially television, created an atmosphere of public discontent with the war and that the erosion of public support crippled the military's ability to win.

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Rudolf Serkin/SF Symphony rehearsal, morning May 5; two tickets for sale, \$4 each. See Mary, NAd Bldg., Rm. 154.

1979 Pontiac Sunbird sport coupe, only 35,000 miles, excellent condition, automatic, A/C, Am/Fm cassette, deluxe interior, interested? Call 756-9372.

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Happy Birthday, dear Jani—Happy Birthday to you! (Note: Not the birthday song of the vulgar boatmen). Much Love, Laur.

Single Catholics who are college graduates meet for social and sporting events. Details, call Dennis at 776-2490.

### ANNOUNCEMENTS

Using Theory "Z" in your job search/find the compatible company Tuesday May 4, 12:00-1:00, OAd 228, Sign-up OAdm 211.

KSFS will be playing music today. Come out and enjoy the sun with your campus radio station.

Come to the International Relations Student Association May Day picnic. 1-5 pm Golden Gate Park, beer, wine, hamburgers for only \$2.50. Tickets can be purchased at the office for Interdisciplinary studies. Exact change required. For more information, call 661-3951.

Outdoor Spring Crafts Fair. Get your Mother's Day gift. April 28th and 29th, 10 am to 4 pm. Main Lawn. Come look around.

The Student World Trade Association will host Shelby Allen, Grey Advertising, as guest speaker, May 4, Student Union, B114 3:30.

Peer Counseling presents Dr. Annie Shapiro on stress management. Tuesday May 4, Student Union Conference room B119. Come Join Us!!

Progressive Runners Unite! Join our Bay to Breakers Centipede "U.S. Out of El Salvador! Call evenings 428-0937.

Pre-Law students: UC Berkeley (Boalt Hall) Admissions Representative will be here Thurs. May 6, 3:30-5. Schedule appts. Sci. 370 or call 469-1178.

April 27, Re-entry Students Program. "So you think you hate math?" MATH ANXIETY. Time 1:00-2:00 pm. Room 228, Old Ad. Bldg.



## Win a dream trip to Hollywood. Plus a fabulous new Besson-Gobbi sports car. 1,000 prizes totaling \$100,000!

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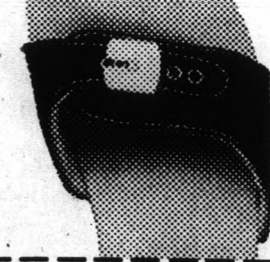
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# Opinion

## Marching toward cultural sterility

By Scott Wiggins

The Reagan administration is budgeting more money for military bands than for dance, theater, art and all other National Endowment for the Humanities projects combined.

Reagan speaks often about the need to prepare America to defend itself against the Russians. But should this preparation include massive funding for music to lead us down the path to Armageddon?

Military bands are not necessary for America's defense. They are simply another showy, expensive and wasteful exercise to convince Americans of the validity of the national mythology.

Music is emotional. It stirs the hearts of listeners, and military music can be especially effective.

Most military bands play at public affairs where the military is a major part of the entertainment — air shows, parades and the like. They are useful at military officers' clubs and, of course, at White House dinners.

All this is fine for the morale of the military and those watching public entertainment on holidays, but what about the government's commitment to our national culture? Doesn't it rate at least the same support as martial propaganda?

Reagan insists that private contributions should and will make up the difference that appeared with the withdrawal of federal funds for the arts. This is not so. Private contributions to public culture only go so far. Private money must be raised, and this takes time. Government money, on the other hand, is readily accessible.

America already has the world's best example of privately funded entertainment — commercial television — and it

is clear what that is all about.

Private companies are interested in selling their products to the largest number of people. Unfortunately, the commercial networks and their rating system conclude that the American people like stupid shows. Commercially funded programming generally avoids intricate plots, intelligent dialogue and most controversy.

Public television, on the other hand, caters primarily to a different audience. There is not an attempt to bring entertainment down to the lowest common denominator. Programs are selected for their inherent value and their ability not only to entertain but to enlighten and educate.

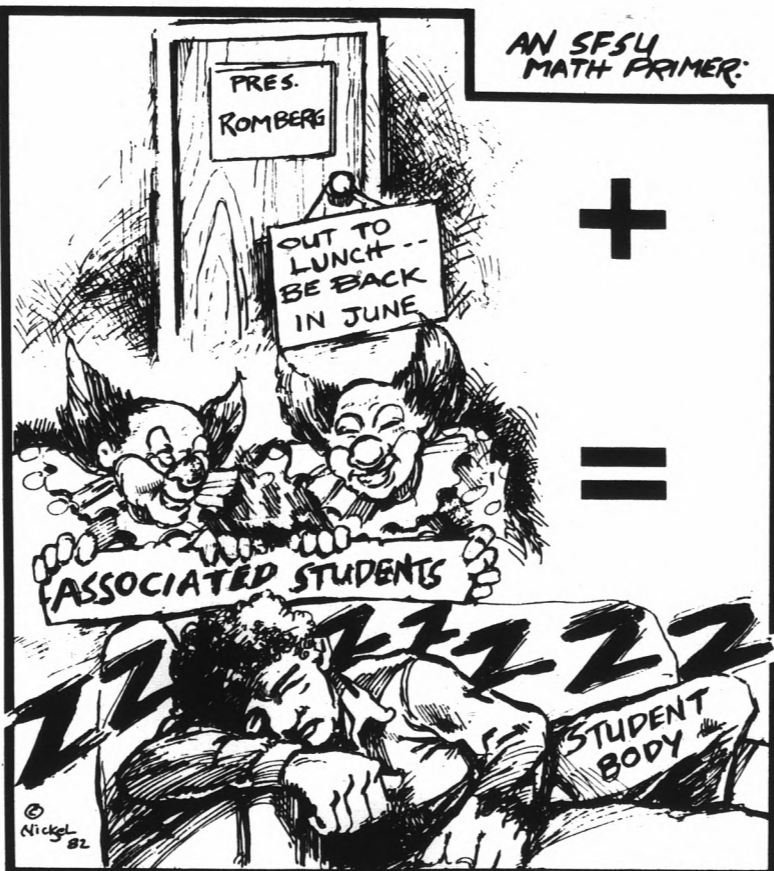
Corporations contributing to the Public Broadcasting System are already an important source of public television funding. We are presently seeing the growing influence of private money on PBS — commercials.

Corporate contributions are primarily status symbols used by companies to demonstrate that they are "concerned" or that they "care about the arts."

Nothing could be further from the truth. Their support of PBS is an attempt to buy social respectability, and their ads are there to make sure you don't forget it.

Many artistic and cultural projects depend on public funds for a major part of their operations. Private funding so far is not making up the difference. Groups are canceling tours, cutting back productions and shortening seasons.

It is a reflection of our society and its priorities when the government funds marching bands while cutting money from programs that are truly representative of this country's culture.



The horror, the horror

## Tips on taps

By Danny Jong

In an age of ultramodern technology it's comforting to know some things in life retain the irrationality of the human mind.

Take, for example, water faucets. Please.

Water faucets come in a variety of fashions but basically two types prevail: the kind with two knobs, one for hot and one for cold; and the single control kind, like a stick shift of a car.

Stick shift types usually do not present any problems unless you're washing your hands and suddenly downshift to scalding.

Twin knob faucets, however, leave room for improvement.

Most twin knob faucets are designed with reason. But leave it to human innovation to come up with some types of faucets that leave more temps inflamed and wills frustrated than hands washed.

We're talking about the kind of twin knob faucets that spout water only when the knob is turned.

The idea behind this cute invention sounds noble: water conservation. But this flash of brilliance goes beyond nobility to the point of absurdity, like sacrificing virgins to dragons.

Let's say you are in the bathroom and did your thing, whatever that may be. Then you want to get rid of those little buggers called bacteria because mommy told you these are bad, and your biology professor told you how many of them live on your hide.

In the SF State populace there were some very imaginative alternatives to blue jeans: khaki shorts, gym shorts, jogging suit pants, corduroy jeans, karate slacks, dress slacks and no-nuke kilts.

Many of the students who are adamantly straight wish to complain and suggest that the Lambda community find some other garb with which to display its preferences. I mean something besides the student's only wardrobe for the legs and hip — fail-safe blue jeans.

Bill Winter  
Senior, Broadcast Communication Arts

## Conference

This weekend, May 1 and 2, the Spartacist Youth League will hold a West Coast educational conference at UC Berkeley, LSB room 2000. The featured topics are "Smash Reagan Racism," "Defend the Gains of the Russian Revolution" and "Workers to Power Throughout Central America."

This conference comes at a particularly critical time: from El Salvador to Detroit, the clear-cut choice is either militant class struggle or bitter defeat.

The bellicose anti-communism of the Reagan/Haig administration fuels a war

So you wet your hands and then soap up like crazy. OK, no problem.

But when you reach for the knob to rinse, you stand dumbfounded for a while because you can't figure a way to rinse both your hands simultaneously.

You can't put your hand under the faucet because the water is not running. But if you turn the faucet on, you can keep only one hand on it because if you let go to rub your hands, the water stops.

Help.  
Then you finally decide that alternating one hand under the running water is the only way to rinse your hands.

But wait. Every time you change hands, the hand turning the knob gets a little soapy because of the soap left on the knob from the previous turn.

Help. Help.

And to top that off, you used the hot water faucet so now your hands throb because of the burns.

So it takes you six or seven repetitions of this activity before you finally get your stupid hands washed. Net effect: 896 calories lost.

So this is supposed to save water. What for? To send southward. The engineer who designed this faucet is now digging the Peripheral Canal. He's rich, Northern Californians thirst, and your hand hurts.

So beware. The next time you sneeze and blow all sorts of mucus on your hands, don't bother washing your hands; it's too much trouble. Just curse the fanaticism of nobility over sensibility.

Then wipe your hands on the wall.

drive that props up the murderous Salvadoran junta and aims straight toward a thermonuclear war against the Soviet Union. The huge arms buildup is financed with massive budget cuts targeting the working class, minorities and poor. Plant closures, contract givebacks and mounting unemployment are demanded in the name of "national security." This is the logic of capitalism in deep crisis.

It is desperately necessary to fight these attacks, and the only successful struggles will be those on a working-class basis with a revolutionary leadership uniting all the exploited and oppressed to overthrow the entire boom-bust system of production for profit, not social need.

We encourage SF State students to join us in discussing these important issues. If you need a ride or would like more information, call 863-6963 or stop by our office on campus in the Student Union, B 120.

— Hursey Baker  
for the SF State SYL

Write us a letter! Phoenix wants to know your opinion on our coverage of the news.

## Ground Zero: it's a beginning

In 1952 when the hydrogen bomb was tested on the Bikini Atoll those who knew enough to be frightened mounted a protest that went largely unheeded.

Thirty years later more than 1 million people nationwide participated in a "crash course in nuclear war" called Ground Zero.

The week's events sought to give focus to a growing fear in the collective unconscious with tangible information. At SF State, the demonstrations were highlighted by a touch of black humor called a "die-in." After 37 years of living in the shadow of the bomb, the lessons were overdue.

SF State Freeze Campaign for World Survival leader Robin Wales was generally pleased with the turnout. "We got a few thousand to participate; that's important. We didn't want to scare people but let them know there was something they could do."

The warnings are not going unheeded. A nationwide survey, conducted in March by the Los Angeles Times Poll and the Cable News Network, showed Americans support an arms control agreement with the Soviet Union by a 5 to 1 margin.

It is time to educate our gun slinger chief of state who, like every president since Harry Truman, treats the bomb like one more political tool. He and the policy-makers delude themselves and the people with bogus civil defense plans.

Albert Einstein said, "The unleashed power of the atom has changed everything except our way of thinking."

Helen Caldicott, a member of Physicians for Social Responsibility, managed last October, to meet with Mr. Reagan and give him a lesson. Not halfway through the presentation, said Caldicott, "the President left the room, visibly shaken, and refused to speak with any member of the group again."

Obviously, facts frighten Mr. Reagan. He is not, however, unmoved by public opinion. Since the anti-nuclear movement has gained momentum, the president has softened his stand on the possibility of summit talks.

We must demand that such talks take place immediately. The finality of the alternative renders any arguments moot.

## INS raids a racist sham

Like Nazi stormtroopers, federal immigration officials descended upon businesses in the Bay Area and throughout the nation this week as part of a racist campaign they call "Operation Jobs."

David Ilchert, director of the U.S. Immigration and Naturalization Service in San Francisco, claims the raids are aimed at getting illegal aliens out of high-paying jobs that could be held by citizens. He defined "high-paying" as more than \$3.35 an hour, the minimum wage.

But it is hard to see how arresting a few thousand menial laborers will create jobs for the 9 million or more people currently out of work in this country. It is obvious to us that these workers are being used as scapegoats for the Reagan administration's economic failures.

Of the 230 workers arrested locally during the first two days of sweeps, only two — an Iranian and an Austrian — were not Mexican. The city's hotel and restaurant employees union is distributing fliers notifying its Latino members, the focus of this racist operation, that they might be targets.

"Some of the people they took had legal cards," said Tony Ratto, owner of Modern Mode Furniture, one of the companies raided. "They might have taken you if you had a dark complexion."

The Phoenix agrees with San Francisco Supervisor Louise Renne, who called the raids unfair and "downright cruel." It is high time the Reagan administration stopped playing political football with people's lives.

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The Phoenix encourages readers to write. Letters may be dropped off in HLL 207 or mailed to "Letters to the Editor," Phoenix, 1600 Holloway Ave., San Francisco, CA 94132. Signed letters will be printed on the basis of available space.

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## Letters

### Malvinas

The Malvinas Islands (Falkland Islands) and their dependencies of South Georgia and the South Sandwich Islands are part of the territory of the Argentine Republic which the United Kingdom illegally occupied by an act of force in 1833. That year, a British force attacked the Malvinas, imprisoned the Argentine governor, expelled the Argentine population settled on the islands and dismantled the Argentine administration.

Using the threat of its guns and without regard for the principle of self-determination, a British naval force evicted a peaceful population that was exercising the legitimate rights which Argentina, as heir to Spain since 1810, enjoyed on these territories located 300 miles off its coast.

Prior to 1833, England's silence confirmed her recognition of Argentina's sovereignty. In contrast, since 1833 Argentina has persistently and firmly protested the illegal British occupation.

Nearly 150 years of British rebuff and 16 years of bilateral negotiations held under U.N. auspices bear witness to Argentina's good will.

This positive attitude was recognized by the U.N. General Assembly in a 1973 resolution, 3160-XXVII, approved 116-0.

The retaking of the Malvinas was accomplished without shedding a single drop of British blood, while several Argentine soldiers died as a result of this one-sided restraint. The principle of self-determination of the islanders, which the United Kingdom so ardently defends now after having trampled it in 1833, cannot possibly apply to the question of the Malvinas.

De facto and de jure, the islands belonged to the Argentine Republic in 1833 and were governed and occupied by Argentine settlers. The recovery of a part of its national territory was an Argentine decision fully backed by the whole nation. Justice and reason are on Argentina's side.

The outcome of this dispute will influence the future of the American continent for many years. This is not an Argentine issue alone. This is an American cause. We need your moral support. Be informed. No monetary help is requested or will be accepted. For more information, please leave your telephone number at (415) 239-8192. You will be contacted at a later time.

— For the "Islas Malvinas" support group,  
Stella Maris Farinos  
Junior, Broadcast Communication Arts

### Immunity

As one observer who saw the ruckus scene, the "student riot" of 1968-69, from an independent viewpoint, I think Charles Jackson deserves high commendation for his persistence in legal pursuit of students' rights. ("Blacklist saga marches on," April 22.)

### Trash-in

I congratulate the demonstrators who participated in the (anti-nuclear) die-in, teach-in and other activities last week for their desire to protect the earth and its inhabitants.

I wish they would put their efforts to work in an immediately constructive way. Specifically, the lawn in front of the Student Union looked as if it had been hit by a real nuclear missile after the demonstrators had disappeared rather than having been used by students concerned with the preservation of the earth.

There are trash cans surrounding the demonstration area. I hope they get some use next time.

— Kathy D. Jolly

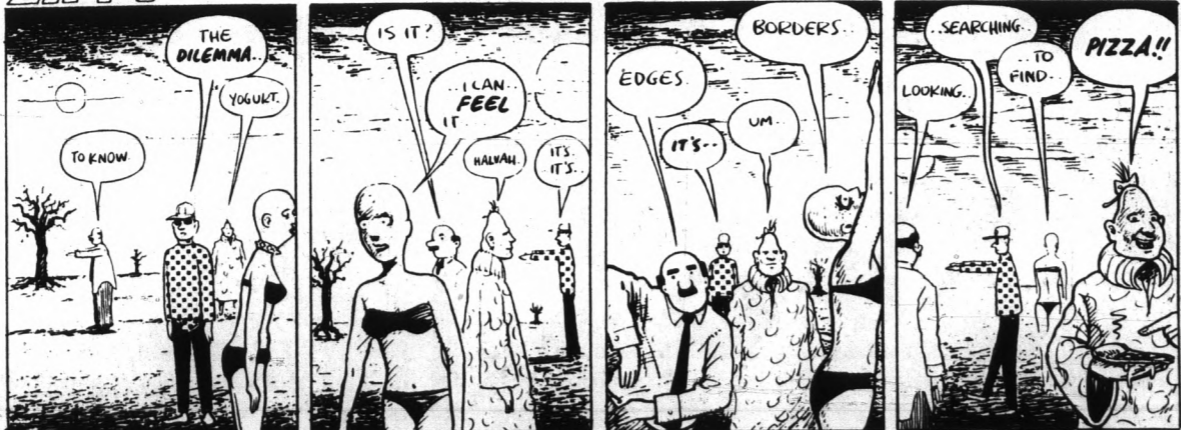
### Gay jeans

Blue jeans...why blue jeans? Why not green, red, white or chartreuse; all I have to wear are blue jeans.

On Tuesday of Ground Zero Gay Week it was time to get the blue jeans out of the closet and onto the bod — if you got 'em flaunt 'em. But for those of the straight/hetero bend there was a really big problem, for all they had to wear were the famous blue jeans.

Some students were forced to wear pants they never put on or to go out and buy a pair of "other-than-blue-jean" pants. Some chose to wear no pants, and some chose to stay home.

### ZIPPY



# Republican hopeful vies for Congress

By Bill Coniff

The day after losing to U.S. Rep. John Burton in 1980 by a slim 6 percent margin, Dennis McQuaid, the lone Republican in the race in the predominantly Democratic 6th district, cranked his present campaign into motion.

"I wanted to send a clear message to my opponent that it wasn't over. I think he got the message," McQuaid said with a smile, referring to Burton's retirement announced last month.

Although McQuaid doesn't have to face an incumbent, this election may be more difficult for the 43-year-old Novato attorney because of the district's strong Democratic vote. This Democratic influence was created by the new district lines drawn by Rep. Phil Burton during reapportionment to aid his brother's now aborted re-election attempt.

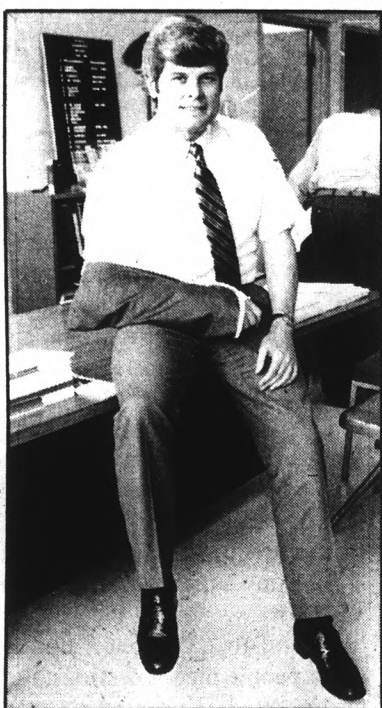
"I think the advantage I have is that I've run a full-blown congressional campaign before. None of my potential opponents have," said McQuaid, who estimates that he will need from \$400,000 to \$500,000 more than the \$130,000 presently in his campaign chest to win the November election.

A "pro-business candidate who believes in the free enterprise system," McQuaid is clearly attempting to steer a moderate course on the issues to appeal to as many of the voters as possible.

McQuaid supports President Reagan's budgetary policies but adds that they "haven't had a chance to take effect yet."

"The problem is whether we have the guts to take the medicine. It doesn't taste very good, and in fact, it tastes a lot worse than everybody predicted," he said. "I think we have to stick with it."

McQuaid is less supportive of Reagan's foreign policy moves in El Salvador.



By Jan Gauthier

**Lone Republican McQuaid fell off stage at fund-raiser and broke his arm.**

"I tend to agree with those who say that we should aim at economic aid, not military aid," he said. "We should not buy into a war down there."

At the same time, McQuaid emphasized that the president's concern is not misplaced.

"It's in our hemisphere, and it's very close to us. It's got the greatest potential for problems for our country because of the rather transparent needs of the Soviets to infiltrate through Latin America and Central America into strategic things such as oil and gas in Mexico. They have some high-level aims

we've got to be concerned about," he said.

McQuaid claims the draft registration system initiated by President Carter and continued by Reagan is "nothing but a rip-off" and instead supports the implementation of a National Service Act that would give four choices to U.S. citizens reaching 18 years of age: entering the military service, the reserve program, alternative programs (Vista, Peace Corps, etc.) or none of the above. But the fourth choice has a catch.

"I think it's right to give you the opportunity to serve your country and yet to give you the option not to. But if you choose not to, and if there should be a draft, then you're subject to it," he said.

McQuaid said he believes nuclear arms should be reduced. "This administration and past administrations have not been doing enough to get to the bargaining table with the Russians," he said. Yet he has doubts about California's nuclear arms freeze initiative.

"The problem with the bilateral freeze initiative is that it's not bilateral: it's really a unilateral freeze initiative. That's really what it translates to when you get through the rhetoric. I can't believe that those people think that (a freeze) is going to accomplish anything if we don't have a method of insuring that our nuclear weapons reduction or freeze isn't met by somebody on the other side."

McQuaid said he sees unemployment as his most important district issue.

"I think we've got to keep our work force here. And get the jobs in here. There's a real opportunity to do that. We turned away our best customer from the area: the U.S. Navy," said McQuaid, who added that he would work in Congress to ask the Navy to return. "This is probably the major thing that a congressman from this area can effect that would really have an impact."

# Tenderloin activists plan tougher justice system

Imagine a criminal justice system in which the penalty for a violent, vicious crime is the removal of the offender's eyeballs, or an automatic death sentence to be carried out within eight hours after a guilty verdict.

Brutal though they may seem, those suggestions are part of a package of proposals drafted by a neighborhood group of civic activists from the Tenderloin who are fed up with violent crime and the atmosphere of increasing danger on San Francisco streets.

Led by "The Honorary Mayor of the Tenderloin," Douglas Skipper, a crime commission sponsored by the North of Market Hotel and Apartment Manager's Council (HAMC) met last week to discuss effective alternatives to the criminal justice system. The current method of due process of law is a costly failure, the commission claims.

Though eyeball removal and rapid executions would be extreme measures reserved for particularly vicious individuals, the commission has a host of other, less savage, ideas about how to rid San Francisco of crime. These include:

- Huge, isolated ranches for offenders 21-years-of-age or younger. Called the Looper program, the ranches would stress rehabilitation for youngsters under the close supervision (one supervisor per three "children") of senior citizens.

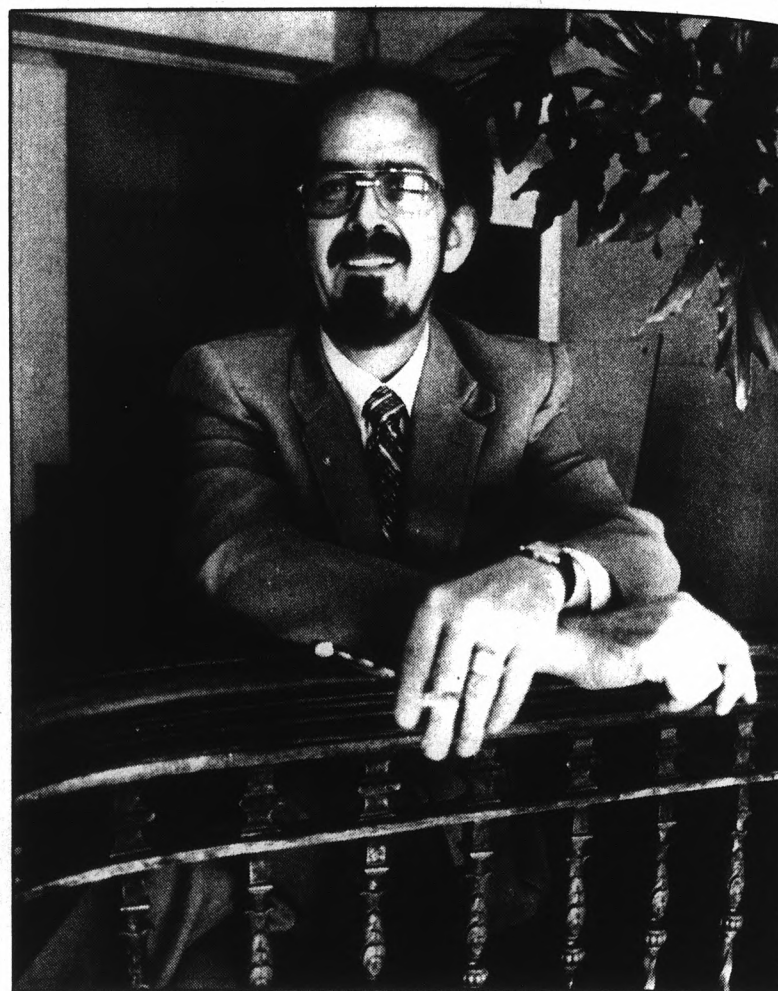
- Deportation of all hardcore, adult criminals to a remote island somewhere — as practiced by the English centuries ago — where the gangsters could establish their own colony and make their own laws.

- Cash repayments to all victims and heirs of victims of crimes, with standard rates for rape, murder, theft, muggings, property damage, etc.

- Compulsory identification — a tattoo or brand such as for cattle — on the forehead, arm, leg or back of the criminals. Such public embarrassment would be an effective deterrent, particularly to younger criminals.

- Revocation of all licensing privileges (drivers, hunting, medical and law) of all convicted criminals.

A crime-free city through use of some of these tactics — particularly deportation under the threat of death — would not be without precedent. It happened in



By Jan Gauthier

**Douglas Skipper, "The Honorary Mayor of the Tenderloin," is fed up with violent crime in his neighborhood.**

Singapore 20 years ago, the commission says, when such deterrents to crime accomplished their desired results in just two weeks.

At its monthly meeting in the Mark Twain Hotel on Taylor Street last week, 18 members of the HAMC voted unanimous approval of the Looper program as the most viable plan so far.

Milton Marks Jr., who said his father, state Senator Milton Marks, was willing but unable to attend the meeting, told the HAMC members, "Life these days

seems so pitifully cheap. It's not 'your money or your life' anymore, it's 'your money and your life.'"

Marks said his father advocates revisions to certain aspects of the criminal justice system, such as changes in plea bargaining and bail bond release procedures, but was unaware of the findings and suggestions of the HAMC's four-month study.

See Justice, page 10

## Workers march

# May Day red flag raised

By Dennis Wyss

A violent demonstration in Chicago almost a century ago has made May Day mean more than poles trailing colorful ribbons to socialists and leftists the world over.

Last year in Moscow, a parade of bristling weapons and soldiers passed by Lenin's massive tomb in Red Square, where stern-faced Communist Party officials peered down in review.

In San Francisco, children romped in the sunshine of Dolores Park at a huge picnic held by a coalition of socialist groups, while members of a more radical leftist organization clashed with police under the palm trees of Mission Street.

The roots of International Workers Solidarity Day — May 1 — go back to the 1880s when demands by American laborers for an eight-hour workday became increasingly widespread.

A demonstration in Haymarket Square in Chicago on May 4, 1886 attracted a crowd of more than 1,500 people. When police attempted to disperse the demonstrators, a bomb exploded and rioting ensued.

Seven policemen and four other peo-

ple were killed, and more than 100 were injured.

Three years later, the World Socialist Congress declared May 1 a holiday in honor of the eight-hour workday in America.

To communist countries, May Day is a day for reaffirming and extolling the virtues of socialism.

Moscow, Beijing and other capitals hold huge parades attended by heads of state and thousands of workers.

In Europe, where May 1 is also Labor Day, demonstrations by various socialist and leftist groups frequently end in violence, with marchers and police battling in the streets.

Communist and socialist organizations in the United States are smaller and less organized, but May Day marches and picnics are held, especially in California, where attitudes toward leftist politics are generally more tolerant than in other parts of the country.

On April 17, President Reagan proclaimed May 1 "Law Day" and criticized celebrations in communist countries.

Reagan's action is not without precedent: In 1950, the Veterans of Foreign Wars sponsored community "Loyalty

Day" specifically to counter communist May Day activities.

This year, the Revolutionary Communist Party, a radical Marxist-Leninist-Maoist group, is calling for marches in three cities: New York, Los Angeles and Atlanta.

"On April 30, we're calling for people to break out of schools and factories and march to these citadels of imperialism and racism with the red flag raised," said Dolly Fong of San Francisco's RCP.

Fong said that unlike previous years, the RCP had no plans for marches in the Bay Area.

Last May 1, police arrested 23 members of the group after a brick-bottle-and-rock-throwing melee on Mission Street where the windows of an Army recruiting station were smashed.

The "Anti-World War III Internationalist Art Show," a multimedia exhibition that has been shown around the country for the past two years, will be at Project Artaud, 499 Alabama St.

The show will sponsor a May Day benefit at the On Broadway Theater, 435 Broadway, in North Beach that will include two punk bands, Flipper and The Contractions.

# Valuable Sutro book collection checks into SF State this fall

By Gregg Pearlman

Former San Francisco Mayor Adolph Sutro's vast library collection has found a permanent home at SF State and should arrive this fall, according to English and journalism professor Eric Solomon.

The collection, which was housed for 20 years at the University of San Francisco's Gleeson Library, has worn out its welcome there. The 140,000 volumes and 40,000 historical pamphlets, worth an estimated \$7 million, will be a "wonderful resource for our students," said Solomon. "It (the collection) enables them to do original research with materials actually on campus. It's wonderful for SF State's function as an urban university."

The collection includes several rare volumes, among them some of the first folios of Shakespeare; original Yemenite

Hebrew scrolls; 10,000 papers of Sir Joseph Banks, who accompanied Capt. James Cook on his first voyage to the Pacific in 1771; a sketch by Capt. William Bligh of the "Bounty"; and descriptions of the gold rush, the expansion of the railroads and the growth of commerce and industry in San Francisco.

At SF State the collection will be housed in the prefabricated buildings that served the California Assembly while the Capitol building was being restored.

The buildings will be moved to a 6.8-acre section of SF State-owned land near Winston Drive. The entire area was originally intended for student housing, and the portion which will not contain either the collection or a parking lot will continue to be designated as student housing.

The Gleeson Library at USF, now

housing the collection, needs the space for its own books and has asked that it be moved by July.

"We didn't have proper space in our own library," said Solomon. "We couldn't give them the Garden Room. We need it for reserve books. So I was interested in trying to get this collection, as was Joanne Euster (J. Paul Leonard Library director)."

"Everyone of good will and flexibility got together — from library people to the president to the state librarian — and circumstances were such that we have some land available, so now we need the money to build on the space."

The money, which will be furnished by the California State Library, will pay for the installation of utilities, security and custodial services.

Sutro bequeathed his collection to the state with the provision, that it would remain a single collection. It is now under the stewardship of the state librarian.

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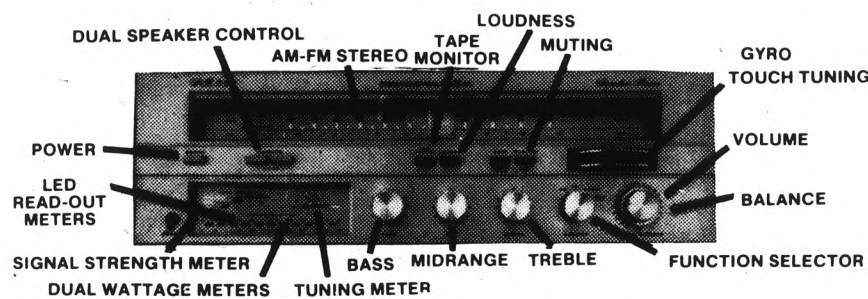
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Reed Kirk Rahlmann at the control board in Studio 1 directing Arthur Berger's pop culture program. Professor Berger and his guest, John Barsotti, discuss rock music.

## SF State students get the beat in Analysis of Public Arts class

By Gregg Pearlman

The best way to teach pop culture, according to Arthur Asa Berger, professor of broadcast communications arts, is to teach pop culture techniques.

"Once you teach people these techniques," he said, "it's much more interesting. They can make their own analyses."

Pop culture, said Berger, is the culture of the "common man" — as opposed to the elite. "It is the entertainments we all have."

Berger, along with BCA professor Ronald Compesi, teaches pop culture techniques in Analysis of Public Arts (BCA 321). He is preparing several short television programs on topics which can be used in the class.

"One topic is non-verbal communication in terms of commercials — using gestures to sell products," said Berger.

Guests on Berger's programs include novelist Cecilia Bartholomew on the im-

portance of stories; Alan Dundes, a UC Berkeley folklorist, who will discuss psychoanalytical approaches to pop culture and Barbara Phillips, an SF State sociology professor, who will present a sociologist's view of pop culture, with emphasis on video games and women in the media.

The television programs are produced and directed by the students in an advanced television production Berger sets up and conducts the interviews. The programs are taped in studio one on Monday afternoons, and eventually will be shown on cable channel 35.

"I'm not really doing them for television as much as for the class," said Berger, who enjoys the freedom from tight scheduling. "Some are shorter (than 30 minutes), some are longer."

Berger has written nine books. The most recent, "Media Analysis Techniques," will be out before the end of the month, with chapters including "Marx-

ist Analysis," "Sex and Symbol in Fashion Advertising" and "All-News Radio and the American Bourgeoisie." It was written for the pop culture course.

Berger is also a cartoonist, and has written two books on comics. He also illustrated "Media Analysis Techniques," and will teach a cartooning course in the Art Department this summer.

Reed Kirk Rahlmann is one of the four student directors. "I like directing it," he said. "The shows and people are interesting and it's a great experience. The nice thing is that the class really functions well as a unit, in terms of getting set up. We work very well together and we're very good at what we do."

Many people think entertainment in American is trivial, according to Berger, and he wants to show otherwise.

"Though something may not be a great work of art," he said, "it may have material of interest to a lot of different people."

## AS/Student Union in wrangle over turf

By Jim Beaver

The Student Union Governing Board decided after a half-hour of acrimonious debate yesterday that a controversial amendment which would cut the number of Associated Students appointees to the board was too hot to handle and approved a motion to table the issue until November.

Each side accused the other of playing politics with the issue. Board member Eddy Carranza, an AS representative, called the proposal "a slap in the face" to the AS.

The incoming AS Board of Directors, from president-elect Jeff Kaiser down, attended the tense session to argue against the bylaw change which would limit the number of AS appointees to one from the legislature and one from the Board of Directors while increasing the number of at-large student representatives from five to six. The AS presently has two legislative representatives on the board.

The proposal would also increase all student board terms to two years. Currently only the top three vote-getters receive two-year terms with the others serving one year.

Rules committee chairman Robert Ellis, who presented the proposal, argued that the change would allow for greater continuity on the board and bring

broader student representation. Because AS members are elected for one-year terms, Ellis said, they can't provide the continuity the board now seeks. "It takes a year to master what the board is doing," he said.

Carranza rejected Ellis' claim that the amendment would give the board broader student representation. "The AS gets a 5 percent student turnout at its elections while the SUGB gets 1 percent. The students would be losing representation with the amendment."

Ex-board member Wayne Zimmerman told the board that three AS representatives actually gave the board greater student representation because, "The AS represents other student interests while at-large reps serve only SUGB interests."

Incoming AS president Jeff Kaiser said, "Until you know what the intent of having three AS representatives on the board was in the first place, the amendment is too hasty." The board was unable to provide an answer on the issue.

Referring to Ellis' statement that it takes a year to master the board's work, Kaiser said, "Since Mr. Ellis has only been on the board for three months, perhaps he's not qualified to make this proposal."

Pushing aside her gavel, board chairwoman Barbara Crespo responded with

a blistering attack on the gathered AS representatives.

"Where was the third AS member when we needed him to help with our budget and committee work?" she said, staring at AS appointee Glenn Merker, who was attending his first meeting. Merker's seat had been vacant for five weeks while the AS sought a replacement for representative Summer Tips, who resigned.

"Now that the AS feels threatened the seat has been filled. That's a slap in my face," Crespo said, referring to Carranza's earlier charge.

"If the AS wasn't playing politics with this, Glenn Merker wouldn't be sitting here today," she said. "If they felt it was important to have three representatives on this board, they would have appointed someone as soon as Summer Tips resigned."

Shortly after Crespo's remarks, faculty representative Eric Solomon made a motion to table the issue until November, by which time he said he hoped the situation will have cooled.

Kaiser said later Merker's appointment had been in the works for weeks. He called Crespo's remarks "a demonstration of the politics involved in the motion."

## Network audio engineer now prepares students

By Daphne Gray

Before coming to SF State, Paul Smith spent 25 years as a sound technician at CBS and ABC, working with Bing Crosby, Jack Benny, Red Skelton and Steve Allen, among others, and on such shows as "Twilight Zone" and "CBS Sports Spectacular."

In 1966, Smith left his network career to teach for a one-year trial basis in SF State's Broadcast Communication Arts Department.

"One of these days I'll leave the networks," the 64-year-old professor told himself at the time, "and they can put me in a pine box 6 feet under. All the fantastic experiences I've had and all the things I've learned can go along with me, or I have the chance of sharing it."

After 16 years at SF State, he's still sharing and obviously loving his work, dedicating some 60 hours a week to it.

"Paul Smith is one of the most experienced and intelligent TV audio engineers I have ever met," said Kirk Schreil, an SF State graduate student who teaches audio technique in the BCA Department. "He's done so many things it's incredible... and he works well with the students."

"He knows his stuff so well," said one student. "He doesn't tell us what to do but tells us how it is in the industry."

Smith inadvertently confirmed their comments while discussing his role on SF State's radio talk show, "Green Room."

"I'm the executive producer, not the instructor," he said. "The object is to give the students as much total reality of what's going to happen when they get

out of here as we possibly can."

The course can be repeated for credit. "And that's important," said Smith, "because students can grow within the show and move up to a higher plateau, like becoming producer or director — if they've got what it takes."

"Green Room," on the air for nine years, was a splinter from "Concert Hall," now in its 11th year. "Green Room" students interview various personalities, including politicians, performers and prominent faculty, who bring their own records to be played. Their choice of music gives a new, broader dimension to the listener's perception of that person, said Smith.

"Green Room" immediately showed it was going to run on its own, so was accepted as another class, Smith said. It is aired on KFRC.

And "Green Room" has spawned another show, "Inside Your University (IYU)." Smith said IYU's concept is to reach out to the community as well as the campus. Music concerts will be featured, along with continuing education programs. A pilot is now being put together, and Smith anticipates it will take two semesters before IYU will become "its own entity." He's optimistic about it. "A show is being born, and it is going to be a healthy birth," he said.

Smith began his career in high school when he landed a part-time job announcing for a Bay Area radio station after winning an amateur announcer's contest. He went on to radio acting and also worked a sound system for local dances.

His big break came, he said, when he

applied to work at the World Fair on Treasure Island in 1939. He was taken on as an extra on opening day and ended up working for both the '39 and '40 World Fairs — the youngest sound engineer on the staff.

"That was the most fantastic experience I could ever have had," Smith said. "From that point on, it was the technical side of radio and sound for me."

After the fair, early in 1941, Smith was offered a job with CBS. He worked locally for 10 years before transferring to Hollywood, where he stayed until joining the BCA Department here.

Smith has been a production consultant for the Grammy Award's CBS telecast since 1975 and is already planning a three-hour special for the 25th anniversary Grammy program next February.

Smith believes video has evolved from radio. "It added a picture to what already existed," he said. "But they (TV producers) were so busy getting pictures that they didn't worry about the sound. Consequently, TV sound hasn't been as good as radio."

He's emphatic, however, about having "the best sound ever heard on television, period," at next year's Grammy Awards. "After all, we are representing the highest quality sound you can get."

Part of Smith's philosophy of sharing his experience is that "a little bit of me is out there, even in Australia," he said, mentioning that an SF State student who graduated 10 years ago is now head of EMI, the largest recording studio in Australia.

## CIA covert action in Nicaragua blamed for nation's near collapse

The newly formed Sandinista government in Nicaragua teeters on the brink of failure while U.S. intervention in Nicaragua increases, according to Peter Shiras, a representative from the committee of U.S. citizens living in El Salvador.

On March 15, the Nicaraguan government declared a state of emergency, only three years after the Central American government had won its independence from the Somoza regime. Yesterday, during a seminar held at Mother Jones magazine in San Francisco, Shiras described the present state of emergency in Nicaragua.

Shiras believes the Nicaraguan situation is a result of CIA covert action. "There has been a series of events that proves outside involvement," he said. Specifically, Shiras pointed to bombings and sabotages which have occurred

since January in Nicaragua. Most of the bombings have been targeted on the coast or main bridges in the country. According to Shiras and other members of the committee, it is the "sophistication of weaponry" and the sequence of events of sabotage that indicate outside influence by the CIA.

Shiras said he does not defend every action the newly formed Nicaraguan government has taken, and he does not expect total support from the American public either.

But the covert military action taken by the CIA has forced the Nicaraguan government to ignore the faltering economic situation and support increased military activity.

"The Reagan administration tries to paint the picture that the Nicaraguan revolution is responsible for all the

troubles in Central America," said Shiras.

In March, when the extent of U.S. involvement in Nicaragua was revealed, Congress proposed three bills in the House and one the Senate calling for a stop to military and financial aid to Nicaragua without prior congressional approval.

The four proposed bills have received little further mention, and so far these bills are the only obstacle blocking U.S. aid in Central America.

The members of the committee urged students and citizens to contact Congress to end the state of emergency in Nicaragua.

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# SF State hosts water war

## Peripheral Canal debate attracts 100

By Kendall Woodward

More than 100 people waded knee-deep in arguments over which way the water will flow at last night's forum on the Peripheral Canal.

The forum in the Old Science Building, sponsored by SF State's Marine Biology Club and Sigma Xi, focused on environmental and economic issues surrounding the proposed canal, a 43-mile-long channel — 400 feet wide and 30 feet deep — in the Sacramento delta. The canal would pump 80 percent of the Sacramento River water into the state aqueduct and down to Southern California.

"It will develop 700,000 acre-feet of delta water more efficiently," said Gerald Meral, deputy director of the State Department of Water Resources, the first of four speakers. Don Stephens of the Bay-Delta Fisheries Project funded by the Department of Fish and Game joined Meral in arguing for the canal. Arguing against the canal were Oceanic Society President Michael Herz and State Senator John Garamendi.

"So far this election is a classic Northern vs. Southern California fight," Meral said. "The (Los Angeles) Metropolitan Water District wants to have this thing passed, but the Kern County farmers are worried that their water supply will be cut off," Meral said.

most of the people in the Bay Area are against the Peripheral Canal because the Reagan administration turned it into a water development project.

Water developers see the water that goes through the rivers as wasted water," Herz said.

"We are not going to vote on whether there is going to be a state water project, the question is can steer it in the direction of conservation," said Meral.

"Construction of the canal will create an unalterable conflict," said Garamendi. "The result will be the destruction of the delta."

Stephens said Proposition 9, a referendum on the Peripheral Canal Bill (Senate Bill 200), insures environmental safety. He said the proposition guarantees increased food supply, improved fish migration and protection of northern rivers.

"That's a lot of horse shit," shouted a member of the audience.

"The guarantees made in the bill are essentially useless," said Garamendi.

"If we don't get the canal," retorted Stephens, "we will end up with some other system in the delta that will harm the fisheries."

"Senate Bill 200 pulls one of the biggest frauds ever," said Garamendi. Southern California is worried that in 1985, when they lose the right to the minimum flows of the Colorado River during drought years, they will dry up and blow away, said Garamendi.

"When the Colorado is flowing at its average there is plenty of water for Southern California. The Metropolitan Water District has the right to 50 percent of the water over the minimum flows."

"Southern California should be forced to take those excess flows of the Col-

orado River into the Southern California water basins and store them in underground reservoirs, like San Fernando and Santa Anna, he said.

"Once you have diverted 25 percent of the river flow into estuaries, the flushing action is disrupted," said Herz. "The assumption that the canal is going to solve more problems than it will cause is unwarranted by world events," he said.

Published reports on water diversion from the Nile and the Tiber rivers prove that it is harmful to fish, Herz said.

"What concerns environmentalists is not the language of the Bill, but the guarantees," said Herz. "There is not just a small occurrence in the life of water politics," said Garamendi. "In five short weeks you will vote on establishing a project that would put the Bay Area at risk, all the good intentions cannot alter the facts."

## Library adds new copiers

The J. Paul Leonard Library installed nine new, coin-operated copy machines this week. The machines, which replace the old-style copiers, are located on the first through fourth floors of the main building and in the reserve book area in the Garden Room.

Machine malfunctions and requests for refunds should be reported to Rapid Copy Center.

# PG&E uphill energy project burns fuel and customers too

By Terry Cronin

PG&E's latest project may generate more controversy than electricity.

On April 6, PG&E filed a request with the California Public Utilities Commission (PUC) asking that the \$791 million cost of launching its Helms Pumped Storage Project be brought into the rate base, which regulates consumer rates according to PG&E's capital investments. PG&E customers would then be saddled with the entire expense.

The Helms Pumped Storage project, under construction about 50 miles east of Fresno, will provide "the cheapest available source of peak-period energy," according to PG&E.

The Helms project will use surplus energy available during non-peak hours, such as nights and weekends, to pump water uphill to a reservoir. That water would be released to turn generators during times of high demand, like summer afternoons. PG&E said using stored energy is more economical than purchasing electricity from other utilities or producing energy itself through expensive fuel-burning generators.

When the project was proposed in 1973, PG&E estimated that the Helms project would cost \$234 million. Current estimates by PG&E

go as high as \$791 million. PG&E attributes the increase to inflation, adverse weather conditions and additional construction regulations.

An assembly select committee on utilities performance, rates and regulations, chaired by Assemblyman Douglas H. Bosco, (D-2nd District) was established in 1981 to investigate the Helms project cost-effectiveness and the reasons for its high cost overruns.

At the request of that committee, the California Energy Commission (CEC) recently completed a highly critical report of the project. The report concluded that:

● Helms will use 20 percent to 25 percent of its initial energy to pump the water uphill, therefore using more energy than it produces.

● Peak-demand growth rates used by PG&E to justify the project were nearly twice those that occurred in the 1970s.

● The overestimation of the demands was apparent even at the time Helms project was developed.

● Ultimate economic operation of the project requires significant replacement of the oil-fired generators with lower cost generation alternatives, which the report claims are not likely for at least a decade.

● Helms project is not necessary to maintain system reliability in the near future.

These findings were the basis of the CEC's charge that the Helms project is neither necessary at the present time nor cost-effective.

"That is the most ludicrous, error-filled report," said Ron Rutkowski, public information officer at PG&E. "Helms project is necessary to prevent the lights from going out on summer afternoons."

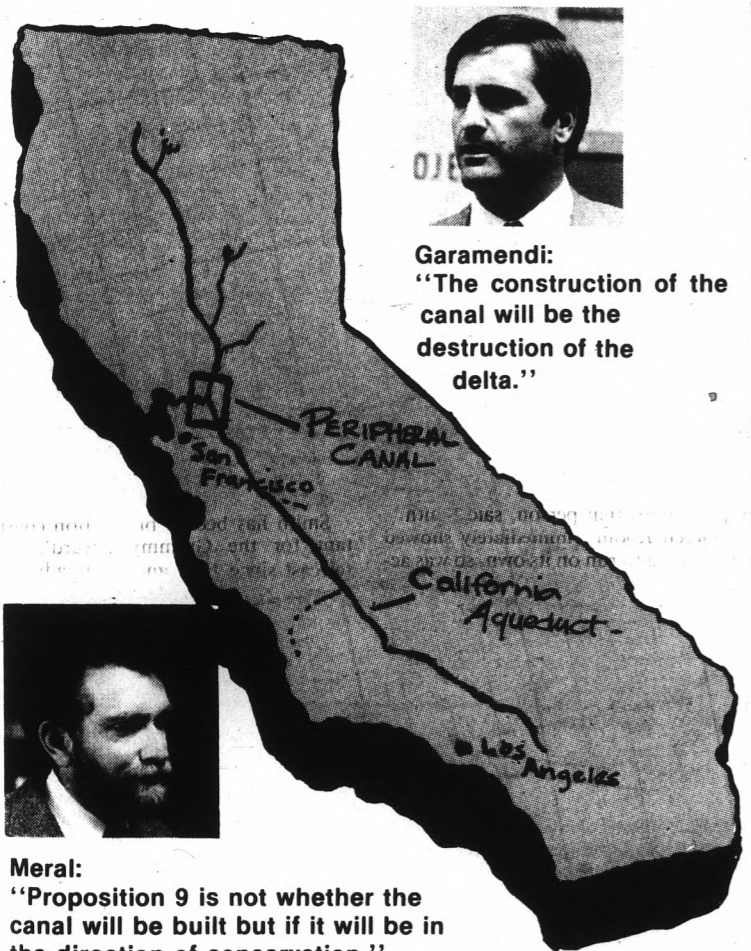
According to Rutkowski, the Helms project will in fact use four units (kilowatts) of off-peak-hour energy to produce three units of peak-hour energy, but he maintained it was the least expensive way to provide much needed peak-period energy.

PG&E's rate base, Rutkowski explained, is comprised of the total expenses of all its operating facilities. PG&E is allowed a profit margin of 12.8 percent of its total rate base. Opponents fear that bringing the Helms project into the rate base will drastically increase PG&E customer's rates.

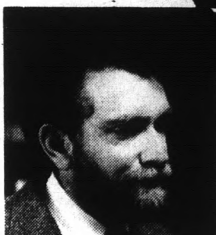
However, PG&E has proposed what it calls a "rate stabilization plan," which will help offset the impact of the initial \$159 million per year necessary to begin operating the Helms project early this fall.

The company's rate stabilization

See Energy, page 10



Garamendi:  
"The construction of the canal will be the destruction of the delta."



Meral:  
"Proposition 9 is not whether the canal will be built but if it will be in the direction of conservation."

©1981 Beer Brewed by Miller Brewing Co., Milwaukee, Wis.

# BANK SHOTS, TRICK SHOTS AND OTHER TABLE MANNERS.

by Steve Mizerak

I'm gonna teach you a couple things that'll 1) impress your friends, and 2) maybe lose some friends.

All you need is good eyesight, a little dexterity, and three essentials: a pool table, pool cue, and some Lite Beer from Miller.

## CHEAP SHOTS

Here's a goodie. I call it the "Cheap Shot." Place a ball on the edge of the corner pocket. Then, take a half-dollar and lean it against the side rail at the other end of the table. (If you don't have a half-dollar, you can always write home to your parents; they'd love to hear from you.)

Tell your friends you're gonna sink the ball in the corner, using the half-dollar as a cue ball. It's not hard. Hit the coin solidly on the edge, just above the center, and it will roll along the rail knocking the ball in the pocket. But don't forget to scoff up the half-dollar. Because you're not

supposed to lose money doing trick shots—just win Lite Beers.

## THE COIN TRICK

This one drives people nuts. Place a ball on the head spot. With the chalk, make a circle around it, approximately 8" in diameter. Then put a quarter or half-dollar on top of the ball. (Yes, you can use the same one from before, or you can write home to your parents again.) Place the cue ball behind the foot line and have your friends

try to knock the coin out of the circle. Chances are, they won't be able to (this is a good time to work on your Lite Beer and act smug).

When you shoot, do one of two things: hit the object ball head-on with follow-through so the cue ball knocks the coin out, or hit the cue ball very, very slowly so the coin rolls off the object ball.

## TABLE MANNERS

Now for simple table etiquette. After you've "hustled" your friends, you gotta keep 'em. So do what I call "Clearing the Table." Simply offer to buy the next round of Lite Beer. They'll all clear the table fast and head for the bar (or to your room or apartment). Then, once they all have Lite (just one apiece—you're not too rich, remember), tell them with Lite in hand and a smirk on your face that your shots were no big deal—you were just showin' off.



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# Kirkpatrick scolds new UN

By Daphne Gray

During its 37-year existence and growth, the United Nations has shifted its focus from peace preservation to issues of social and international justice, said Jeane Kirkpatrick, U.S. Ambassador to the United Nations.

Speaking before about 1,000 people Tuesday at San Francisco's Hilton Hotel, Kirkpatrick veered from her titled speech, "Fresh Perspectives on U.S. Foreign Policy," to complain about how the growth from 51 to 157 member states has affected the United Nations' direction.

She said most of the new members are "small, poor and powerless. They are unrich, undeveloped and unhappy. About one-third of the member nations can be considered democratic."

"A new conception of the purpose of the United Nations has emerged," she said, "which differs profoundly from the conception which led to its founding." This conception, which took shape in the 1960s among Third World countries, sees the purpose "not principally as the preservation of peace (as in the past) but as the preservation of social justice and international justice."

Social justice dominates too many U.N. deliberations these days, said Kirkpatrick, and is "simply not compatible with peace and freedom."

The new concept of social justice is based on anti-colonialism and economic development of a "particular kind," she said, and is "controversial and destructive from a liberal-democratic point of view."

By 1966, said Kirkpatrick, decolonization had basically focused on South Africa and Israel. Decolonization came to be specifically anti-United States since the United States is identified as the principal power representing the industrial West.

The economic development theory she referred to considers the world in an international class war, she said, which pits the poor nations against the rich. The industrialized West is responsible for this war and is therefore responsible to change it, according to this theory, Kirkpatrick said.

Most cases coming before the U.N. Security Council today do not have conflict resolution as a goal, she said, but instead concentrate on the pursuit of conflict.

Since she took office 15 months ago, 81 percent of her Security Council work has dealt with two issues: the Arab-Israeli conflict and the problem of southern Africa.

"That is a perversion of the use of the Security Council," she said. "The resolutions are aimed not at resolving conflict but at the process of delegitimization of Israel — the process is already complete for South Africa."

"What can we do?" she asked. "We always lose in the United Nations, the only difference is how. We usually lose quickly and big. We count it as a big victory when we lose slowly."

In answer to her own question, she said, we will "hang in and not give up — be as clear-headed as we can in our defense of equality and peace."

## Chicken

Continued from page 1.

laughs right along with them.

Yet Giannoulas the man prefers to stay out of the spotlight. He refuses to have his picture taken without the costume for fear of ruining an established character. He wants the Chicken to remain its own character and not to be seen as a man wearing a costume.

"It's kind of like the Superman or Batman mystique," he says. "They have their secret identities as Clark Kent and Bruce Wayne, and I've always been fascinated with that. I don't want people to know me as Ted. I want them to know the Chicken. Let the Chicken get all the attention."

"The Chicken is actually a fantasy character that's alive and real. It exists. It's not a cartoon, like Bugs Bunny or the Pink Panther. It's something people

can touch and feel and talk to. And it talks right back."

Did he ever think he'd grow up to be a Chicken? "Actually I wanted to be a sportswriter," he says. "I also wanted to do comedy, but I had a love for sports. So I merged the two into a fascinating show. Now I'm like a fuzzy Harpo Marx."

What does his family think of his status as the most famous Chicken alive? "My standard line is that my mom thinks I'm a doctor in Wisconsin," he says, smiling.

Giannoulas then becomes serious. For the first time he breaks eye contact and looks to the floor.

"My dad died of cancer a few years ago," he says sadly. "He never got the chance to see my road activities. He died right in the middle of all the litigation

between the lawyers."

Litigation? Lawyers? A Chicken getting sued? This one did.

By 1979 Giannoulas wanted to leave KGB because he could make up to \$100,000 that summer for out-of-town appearances. When Giannoulas appeared at an NBA playoff game in Seattle in May without wearing the station's call letters across his vest, KGB fired him, sued him for \$250,000 and got a court injunction prohibiting him from performing in the Chicken suit.

"When KGB fired me, I thought I was at the end of my rope," he says. "Then when they sued me for a quarter of a million dollars, I just fell back and said, 'Oh, man!'"

But the Chicken was not to be denied. Giannoulas hatched a scheme in which he would break out of a large Styrofoam egg wearing a new Chicken suit before a

Padres game at San Diego Stadium. More than 45,000 baseball fans erupted into pandemonium when the new Chicken burst out of his shell. KGB eventually dropped its suit because its legal actions had all but destroyed the station's popularity in San Diego.

"My biggest personal thrill was being a born-again Chicken," Giannoulas says.

Now he is more of a freelance Chicken who plans to perform for another three to five years. Meanwhile, the Chicken wants to go abroad.

"I'd like to go to Japan and do baseball games," he says, "and Europe for basketball."

In the meantime, the Chicken travels alone. Right now he does not foresee any engagement to a hen.

"I don't think anyone would stand for this," he said.



By William Hammons

Mother and daughter discuss their plight in their doomed Potrero Hill apartment.

## Potrero

Continued from page 1

strike in December. "You have to threaten to get things done," she said.

"When my toilet was completely backed up, it was three days before anyone got here. The same thing happened a month later and it took a week."

"I had never seen anyone from the Housing Authority up here until the strike," she said. "People don't call Housing when they have a problem, they call Mrs. Faison."

"We were patient," Faison said. "We know there's been cutbacks and freezes. I defend the maintenance workers. They've done the best they can with what they have. But people have a right to decent, safe housing."

Faison pointed to the scores of boarded up, vacant units on the hill. "I'm not supposed to use the word, but I can only figure there's a conspiracy to rid San Francisco of public housing. You look at this view," she said, pointing

to the Bay and the Berkeley hills beyond. "The weather here is beautiful too. We know this is a prime area."

Mashariki Kurudisha, a consultant with the Association for Community Change and Development, echoed Faison's concern at a tenants' meeting.

"Why are there more than 150 vacant units in Potrero Hill with 8,000 people on the list waiting for public housing in San Francisco? Wouldn't the people on that list be willing to fix those places so they could have a place to live?"

"The Housing Authority must answer to this," she said. "Give us the dignity to make an impact on our own environment."

"It's unfortunate, but the issue seems to have narrowed to a struggle of wills as to the legitimacy of the withholding rather than the larger issue of what's happening to public housing," Wartelle said.

"If this gets to court and we win, the Housing Commission is going to have a serious political problem," he said.

## Media—Hoffman—

Continued from page 1.

learned the casting couch still existed." The women discussed networking — establishing a strong alliance with co-workers — as being essential to maintaining sanity, saying that working in the media can often isolate or alienate people. Each woman related personal problems they had experienced in their professional lives.

Student questions focused on how to deal with men in powerful positions during interviews and work-related confrontations. Most students continued to ask questions after the session was over, eager to learn more from women professionals.

"The conference gives students the opportunity to ask specific questions of these professionals," said Janet Lee Miller, the conference coordinator for the last eight years. "As a result, they put the theory and practical knowledge they've acquired into perspective."

The professionals who come to speak or participate at the conference can learn from the students, Miller said.

"They get to see the freshness, idealism and eagerness of these students," said Miller. "It gives them a new perspective too."

The conference will continue through May 1. Students can register 8:30 a.m. on Thursday and Friday for sections that are not yet full. Thursday's programs include:

9:00 a.m.—Standards and practices  
10:30—Radio: Decision Makers and Deregulation

1:15 p.m.—Corporate Video  
1:30—The Evolution of a Million Seller

3:15—Looking at the New Maturing Technologies

For Friday:  
9:00 a.m.—Syndication  
10:30—Hill Street Blues  
1:00 p.m.—Backstage with Cagney and Lacey

2:30—Writing, Producing, Directing and Performance Workshops

Continued from page 1

FBI. He went underground and spent a few years in Mexico. Later, under an assumed name, Hoffman pushed the "Save the River" campaign to stop the Army Corps of Engineers' dredging of the St. Lawrence River in New York, where he lives. He turned himself in and completed his one-year jail sentence a month ago.

"I came back determined not to be fashionable," he said, shouting his views on everything from Reagan, "the great white jelly bean," to the neutron bomb, "the real estate agent's dream come true."

On California state issues, Hoffman pushed for a vote against the prison bond issue, a vote for the nuclear freeze initiative and supported Gore Vidal for the U.S. Senate seat.

He climaxed his speech with a last call for student involvement: "The future is yours. Go out and make it."

The audience stood and roared approval.

Hoffman showed little patience with some antagonism during the question-and-answer period.

"This is the weirdest," he said. "This must be city talk. I'm going back to the country."

On went the jacket. Off he went. Take it or leave it.

## Psych Dept. opens new center

The Psychology Department opened a new center Tuesday designed to help faculty and research students study "the process by which thoughts, feelings and actions are affected by other people and events," according to the center's director, Psychology Professor James Newton.



By Yvonne Marie Crowley

UN Ambassador Jeane Kirkpatrick says social justice is incompatible with peace.

## Crime

Continued from page 6

The crime commission is only part of a six-year effort of the HAMC and other neighborhood groups to change the image of the Tenderloin. The North of Market Planning Coalition, the Barbary Coast Democratic Club and the Tenderloin Development Commission have worked in the neighborhood and lobbied for rent control, drug rehabilitation centers, apartment and hotel renovation, and subsidized housing and food programs for senior citizens who live in the Tenderloin on fixed incomes.

But, Skipper says, crime is the number-one target of most of the neighborhood groups.

"We've had meetings with a possible financial backer from Atlanta, Georgia, and things look promising," Skipper said. "He's got the money and seems to be willing to spend it. But we are exploring other avenues for fund raising before making any decisions. If we get this thing (the Looper program, authored by commission member Leroy Looper) off the ground, I'm sure we'll have the support of a lot of people from city hall on down."

According to commission member Bob Roberts, the Looper program ranch would require 16,000 acres. After it is set

up, Skipper says it would become an income-generating operation through ranching, farming, construction and volunteer work.

"What we're looking at," says Roberts, "is about \$10 million just for the ranch. That's only a scratch in the surface of what is needed to push through a program to take care of this mob of children that will be coming into an isolated rural area in Northern California. We are not looking at \$10 million for the whole plan. We're looking for a good deal more. So we have to look at one source for land, another for food and construction, another for education of the children and people to train them for jobs they can use upon their release."

The study reported that release would be available to any offender at any time with a court order.

But, Roberts says, "there is another way to go if the Looper program or other commission suggestions are not eventually enacted."

He said the city, the state, or the nation, could resort to a literal translation of the Bible's "eye for an eye" justice system, which in modern times means a life for a life, a hand for stealing, etc.

"Or," Roberts said, "we could start buying guns and selling them wholesale."

## Creek

Continued from page 9

proposal became possible as a result of the unusually wet year. Heavy rains created an abundance of potential hydroelectric power, a cheaper source of electricity than that created by fuel-burning generators used in drier times.

Ordinarily, this abundance of lower cost hydroelectric power would entitle consumers to a rate decrease. But under PG&E's proposed rate stabilization plan, the company would stabilize rates at existing levels in exchange for a promise not to raise residential bills until 1985.

"With the rate stabilization plan there won't be any increase," said Rutowski. "But even without rate stabilization, putting Helms into the rate base will only increase the individual customer's

rates by \$1 per month."

However, Nick Tibbetts, administrative aide to Assemblyman Bosco, said rate stabilization may really be a clever smokescreen to obscure the project's ultimate costs to consumers.

No matter what plan or scheme or nomenclature they attach to it, they're going to bill you for it," said Tibbetts. "Helms is going to cost the rate payer 'x' amount of money, and there's no way around that fact."

Tibbetts characterized rate stabilization as an attempt by PG&E to prevent an anticipated protest when Helms and later Diablo Canyon are brought into the rate base.

Under the rate stabilization plan, the increase would be leveled over a period of several years, and Tibbetts fears customers will be misled about what they're actually paying for.

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# Arts

## Music trailblazer

By Teresa L. Trego

For Margie Adam, writing music is a very private experience. The singer-songwriter, who calls herself a conscious woman artist rather than a feminist, often sits at her piano playing a piece for days, waiting for it to take shape. Even when her song is complete, it may be a year or more before she realizes what it really means.

"I am a transmitter for songs; they come through me. I have never sat down and figured out any song I've written. As a result I often learn what a song means in the middle of a performance a year and half after I've written it," Adam said.

"If there is a message to what I do, it is 'Get involved!' Don't just cruise along and let the government do everything for you."

Adam lives in Berkeley but travels six months of the year, playing everything from small colleges to large civic auditoriums, drawing audiences of up to 10,000 people.

"I will play anywhere I am invited," Adam said. "If the audience disagrees with me and my viewpoint, then it is part of my work as a performer to communicate the truth of what I do and change their minds."

"I like the challenge of taking the best of the conscious and the best of art and trying to blend them together to make something beautiful," she said.

Adam will be blending her art and politics tomorrow night at the Marine's Memorial Theater in the first of three concerts to record her next album, "We Shall Go Forth."

"We want 'We Shall Go Forth' to reflect where we are now in women's music," said Adam. "Not just where Margie Adam is but the whole phenomenon that occurs when women and sensitive men come together to experience women's music."

In the last 10 years the women's music industry has forged quite a niche in the conventional music market. Small labels, like Adam's Pleiades, have sold more than 500,000 records since 1976. Adam, along with Meg Christian, Holly Near and Cris Williamson have helped fill what Adam calls a "clearly apparent need for an authentic artistic experience. Audiences know when they are getting it and when they are not," she said.

"There are so many things all of us, regardless of age, gender or race, experience in our lives that is not sung about on the radio today," Adam said. "That's the reason the women's movement exists, so some kind of music having more to do with all of us can be out there in the world."

In 1974, Adam met Barbara Price, who is now her manager and producer of this weekend's concerts. Together they formed Pleiades records and produced Adam's first two albums.

Her first album in 1976, "Margie Adam, Songwriter," which has sold more than 75,000 copies, is the first collection of songs written, produced, performed and engineered solely by women. Her second album, "Naked Keys," is a collection of solo piano pieces which has sold 40,000 copies since its release in 1979. For an independent label, whose employees had little record company experience before 1976, those figures are amazing.

"We wanted very much to invest our time and money in the future of women in music," Adam said. "In 1976, that meant taking women who were less experienced into the studio and giving them the supportive environment to take some real big risks artistically and technically."

Between recording those two albums, Adam spent much of her time on the road working for a variety of causes including



By Yvonne-Marie Crowley

Politics and art blend in singer-songwriter Margie Adam's music.

the Equal Rights Amendment, Women Against Violence and the Karen Silkwood Committee. Her experiences on the road made her decide to record her next album live.

"I wanted to capture the kind of energy that is released when the audience feels its life experience being validated on vinyl," Adam said.

The album will be released July 1 at a concert in Constitution Hall in Washington, D.C., to coincide with the deadline for the ratification of the ERA. Sponsored by all the major women's organizations in the country, the concert will be a "statement of the fact that you cannot put a deadline on equal rights," said Adam.

At 35, Adam has come a long way from Lompoc, Calif., where she was born and raised. Not only have other artists recorded her songs, but the title song of her next album is part of the political history division of the Smithsonian Institution.

"I was thrilled because one of the things we have been struggling against for centuries is that women have been written out of history," she said. "One of the beautiful things about music is as long as people are singing it, it will be around."



By Michael Jacobs

## Professional punks

Friday night at The Stone, the Professionals gave San Francisco a look at what may be the next wave to hit rock music. Former Sex Pistols guitarist Steve Jones (center), Paul Cook on drums (not pictured), guitarist Ray McVeigh (left), and Paul Meyers (right) on bass, played to an audience generously littered with trashy, jack-booted punks.

But the Professionals aren't thrash-happy punk rockers. They are professional musicians who create rock 'n' roll music with a savage edge. The band put sufficient energy into their 60-minute set to bring out the beast in the slam-dancing punks and to excite the rock fans too. But the performance had a road-weary feel to it and was hampered by The Stone's inadequate sound system.

## SF State jazz swings

By Teresa L. Trego

If classical music is king of the SF State Music Department, jazz is its lowly child. But this stepchild is stepping out from the shadows and into the spotlight.

Tuesday night the 18-piece jazz ensemble's hot concert in McKenna Theater focused on both new and traditional jazz.

Director Cal Lewiston led the band through an invigorating show turning the baton over to Larry Morton for two songs featuring vocalist Jan Young and to Phil Klein who conducted his work "A Rat in Rondo."

Young, an SF State student who met Lewiston while working on a jingle session, asked if she could sing with the band. Morton arranged two pieces for her, "When Sunny Gets Blue" and "Shiny Stockings." Both pieces displayed her rich, full voice reminiscent of the great jazz singers of the 1930s.

Phil Klein's piece "A Rat in Rondo" hits the ground running and only slows down long enough for David Jackson and Gary Rowe to get in solos. Jackson on saxophone and Rowe on piano both proved themselves astute musicians in many solos.

A special group of faculty and graduate students formed a combo for

the program. Lewiston played trumpet, David Jackson saxophone, Jules Rowell valve trombone, Rowe piano, Barry Jekowsky drums and Robert Dow, bass.

Jekowsky, who is the director of the SF State Symphonic Wind Ensemble and a timpanist with the San Francisco Symphony Orchestra, showed his jazz style on Thelonious Monk's "Straight, No Chaser." Jekowsky tackled the piece with a fury that delighted the audience and his fellow musicians.

With virtually no rehearsal the combo whipped through Cole Porter's "I Love You" as though it was an old friend come to visit. There were a few technical problems, but Lewiston took advantage of them by getting the audience to snap their fingers along to the beat.

Lewiston, who has been at SF State for only two semesters, is an accomplished musician, winning the National Academy of Recording Arts and Sciences' Best Local Studio Musician Award in the brass category in 1976 and performing regularly with a 12-piece big band, Be-Bopology Plus.

David Jackson, the band's assistant director, not only took the saxophone leads but doubled up on flute and clarinet.

The ensemble itself is made up of 16 men and four women, most of whom,

according to Lewiston, are classically trained and play in the band for enjoyment since the department doesn't offer a jazz major.

The crisp horns led by Jackson, Rowell and Helena Jack on trumpet and Peter Thiel's deft drumming and shimmering cymbal work drove the band in the last third of the program.

Each solo was met with appreciative applause from the audience of about 100. And there was a lot to appreciate. Trumpet player Bill Harvey doubled on Flugel horn in the classic "Spring Can Really Hang You Up the Most" by T. Wolf. Harvey's gentle horn added a misty, romantic air to the piece. Harvey showed his trumpet licks earlier on McCoy Tyner's "Peresina."

Rowell's trombone painted a "Portrait of Mel Stewart," a character actor. The horns heaved and sighed with each change of scene and Rowe's piano added a slinky sound. Rowell wrote himself a tasty break in the middle of the piece and took full advantage of the showcase.

Lewiston is hopeful that the department will OK a major in jazz for both instrument and voice. Last Tuesday's program proved they certainly have the talent and the know-how to pull off a first-class performance.

## Student's dance troupe excels

By Daphne Gray

Diane Rothenberg, a junior, not only studies creative writing at SF State but directs Express Dance Company, teaches dance and choreographs. Last weekend she demonstrated she can put together a fine professional show.

Express Dance Company is three choreographer/performers: Linda Ellis, Daryl Lloyd and Rothenberg. The trio performed at the San Francisco Dance Theater at 1412 Van Ness Ave. to packed houses and enthusiastic audiences.

The three dancers have worked together for two years and perform well together: The symmetry of their movements, bodies blending, forming collages, making statements, having fun — it works.

Rothenberg premiered "In The Garden," which was inspired by French sculptor Auguste Rodin's work. Apart from being a well-thought out and executed dance — preceded by slides of Rodin's art — the lighting and music

contributed significantly to make a masterful production.

The semblance of light and shadow gave the illusion of sculpted bodies, the flowing movements of supple bodies creating a feeling of majesty and artistic beauty. The music, composed and performed by pianist Wayne Vitale and flutist Leslie Roberts, was strikingly appropriate. Every movement, every nuance — whether musical or physical — seemed to complement the other.

All participants in this production are to be lauded, for they have created a true piece of art.

Ellis' piece, "Janis," using three dancers, the music of Janis Joplin and an interview with the singer, was a jazzy piece which evoked a wide array of emotions. A good number. The only weakness was that Lloyd — an excellent ballet dancer — is a bit stiff with jazz movement.

Ellis also performed a jazzy solo, "Key of C," which again demonstrated

her abilities as an exceptional choreographer and performer.

The finale, "Children of Hut," (Rothenberg and Ellis) set to the music of Al Jarreau, was a delightful comedy which the audience enjoyed as much as the performers — a great way to end the evening.

The company performed two other numbers, a piece by John Nelson and a solo by Lloyd. The latter didn't measure up to the rest of the evening. It seemed hurried, almost as though the music was too fast.

The performance was the second production for this 1-year-old company. If Lloyd would concentrate on his strong point, ballet, this trio should go far.

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# Sports

## Weekend series vs. Davis

# Baseball race coming down to the wire

By Steven Harmon

The chase for the Far Western Conference baseball title culminates this weekend when the first place Gators (20-8) take on second place UC Davis (18-8-1) for a three-game series.

Gator Coach Orrin Freeman sends his ace pitcher Butch Baccala (10-0 in the FWC) to the mound tomorrow at 2:30 p.m. for the series opener at Maloney Field in hopes of lengthening the Gators one-game lead before traveling to Davis for a Saturday doubleheader.

It is safe to say this series will be incentive enough to pull the Gators out of a one-game lethargic state — a 9-1 Tuesday loss to Sacramento — into the same form which produced a championship title last year.

"We've had no problems with Davis' pitchers," said first baseman Tom Sheck, alluding to the Gators' three wins out of four games against Davis this year. "We get more intense when we play them."

Sheck, who has been hampered by a calcium deposit on his left (throwing) hand for the past four games, promises to be back in the lineup by tomorrow.

"I wouldn't miss this series for anything," said the junior who is hitting .408 (.355 overall).



SF State and Davis jockey for the FWC title in their final confrontation of the year.

Freeman is optimistic about his team's chances against Davis, despite recent signs that his pitching staff may be tiring.

"The burden is with Davis," he said. "We've already established we can beat

them. Our pitching is better than any team's in the league.

"We're in better shape when we get in their bullpen than they are when they get in ours."

Still, one must wonder how much

more steam relief pitcher Bill Scudder has to continue bailing out Gator starters. Scudder has appeared in 24 of the Gators' 41 games, including four of the last five games (one, a ten-inning starting performance).

In Scudder's last two outings, he pitched in games obviously decided before he entered, Saturday's 18-3 rout over Cal-State Hayward and Tuesday's 9-1 loss to Sacramento. Freeman, in hoping to keep him sharp for the Davis series, may have overestimated Scudder's stamina, as it was evident that he wasn't throwing at full strength in either game.

Beyond Baccala, Freeman is undecided on who will pitch in Saturday's twin-bill. Most probable are Ted Pranschke, Mike Armstrong or Bill Ryan. One factor to consider is the shallow confines the Davis outfield fences provide.

In their most recent outings, both Pranschke and Armstrong were fairly effective in eliciting pitchers' best friends — groundballs. However, the Gator infield hasn't shown signs of warming to the friendly rollers.

Ryan, the only viable left-hander on the pitching corps, defeated Davis in going the nine inning distance, but was hit hard for three runs in his last two-inning stint on Tuesday.

Though Davis is known to be an uncontrollably emotional team — leaping, yelling and slapping high-fives after their only win over SF State — the Gators won't be accused of indifference.

"I'm not going to lose," said Baccala, the shoo-in for FWC Pitcher of the Year. "We always find ways to win because we're tough under pressure."

"I don't even see Davis as a big team. I look at our big games as being against Cal (UC Berkeley) and Stanford."

In Baccala's only outing against Davis, he threw a two-hitter, allowing one run.

"I want to do better this time, by not walking anyone," he said. "I plan on working inside on them, jamming them."

Tuesday's 9-1 loss illustrated two undeniable points. Gator hitters (batting a collective .369) are not invincible, as evidenced by their four-hit, one-run out-put.

Also, Sacramento's Ron Mattson (8 wins, 2 losses) is the second best pitcher in the FWC, next to Baccala. The six-foot-two-inch, 225-pound righthander battled the pounding heat to keep the Gators in check for nine innings.

Regardless of the outcome of the Gator-Aggie matchup, the Gators still have a doubleheader to makeup at Cal-State Hayward next Monday. The Aggies have four additional games to makeup with Stanislaus State.

Friday's game will be broadcast on KSFS, beginning at 2:20 p.m.

## Baseball cards' big bucks: kid stuff hits major leagues

By Barry Locke

Over the years, any baseball card that survived a periodical closet cleaning had to be considered lucky. But now, with the cash value put on cards, more and more are staying out of garbage cans and getting some respect.

Pearl Kishimoto certainly respects her cards. And with 25,000 cards worth thousands of dollars, she has good reason.

Guests in Kishimoto's Millbrae home are usually asked to remove their shoes before entering the living room. One reason is the 7-by-4, off-white Persian rug lying in front of the couch.

The 30-year-old rug sold for \$850 when she bought it in early 1981, but Kishimoto didn't use cash or a credit card. She paid with about 400 baseball cards.

Although the baseball card economy has flourished since the late 1970s, recent inflated costs and a resulting lack of demand are forcing card prices down and causing a baseball card depression.

Three highly coveted 1952 Topps Mickey Mantle cards once sold for a total of \$10,000. However, the April issue of Card Prices Update, the card collector's equivalent of the Wall Street Journal, listed the Mantle card's price at a mere \$975.

"That card just priced itself out of the market," said Kishimoto, who describes herself as an average collector.

Along with searching at conventions, garage sales, thrift stores, antique shops and trading with other collectors,

Kishimoto finds cards by placing weekly ads in the San Francisco Advertiser — a luxury she can afford since she is the paper's associate publisher.

"A lot of people just call to try and find out what their cards are worth," said Kishimoto. "Now I make them give me an offer, just a ballpark figure, and we can negotiate from there."

Although Kishimoto has collected baseball cards for only two and a half years, she has collected non-sports cards since 1968. By purchasing entire card collections over the years, she inadvertently acquired some valuable baseball cards. When the baseball card boom hit, she was well-supplied.

"But now, the only way to make really good buys is to find someone who doesn't know about it (the value of baseball cards)," she said.

Kishimoto collects cards with hopes that eventually her two-and-a-half-year-old son, Bradlee, will take over. She wants him to learn the importance of investment and at the same time have an interesting hobby.

"I see 14-year-old kids at conventions with \$1,000 in their pockets for buying cards," she said. "I want him to be like that."

Kishimoto admits she never bought a new pack of baseball cards. She never chewed Topps bubble gum — usually as fresh and tasty as a 1960 Marv Throneberry card (worth about 35 cents, incidentally).

Once she finds a card, Kishimoto says it's very hard to part with. She'll only deal away doubles and cards in less than mint condition.

"Once, a man offered me an antique watch for some cards. But I turned him down because the liquidity and demand for cards is better than the liquidity and demand for antique watches," she said. "Besides, I already have an antique watch collection."

Kishimoto added that when she does part with cards, money is her lowest priority.

"Money is nothing, money is replaceable," she said. "It's the find that counts, and that's very difficult. Who knows if you could ever find that card again?"

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The sign on the front door at the Amazing Adventures Comic Book Shop reads, simply enough, "We Buy Baseball Cards." But the shop is not buying as many cards as owner Sal Dichiera might like.

"A lot of people are hanging onto their cards, waiting for prices to go up," said Dichiera. "And a lot think their cards are worth much more than they are."

"There's so much of a variance in prices that some people think you're lying. Like 70-year-old tobacco cards — if it's not a star card then it's only going to be worth about \$2 or \$3."

Amazing Adventures, at 3800 Noriega St., opened in 1977 as a comic book shop. The store first offered baseball cards three years ago, just in time for the peak in card prices about six months later, Dichiera said.

At that time, he said, prices got so high that they eventually lowered demand.

"Three years ago all the price guides were very low," Dichiera said. "All the dealers were buying at guide prices and then selling the cards at two or three times what they paid for them."

Prices also skyrocketed because many collectors overrated the value of the keys, (the most coveted cards). Many people were willing to pay any price to get the cards.

"Now people are finding out that the keys, like the '52 Mantle, the '52 Mays and the '53 Mays, aren't as uncommon as everybody thought," Dichiera said. "More and more of the cards were showing up at conventions, so collectors could shop around for a better price."

As a general rule Dichiera tries to buy key cards for about 30 percent of the guide's price and never more than 50 percent. However, the rule has its exceptions.

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By Toru Kawana

Baseball card collector Pearl Kishimoto and her two-and-a-half-year-old son, Bradlee, a future card collector. Kishimoto traded baseball cards for the Persian rug they are sitting on.

"If I know that a collector wants a certain card and what he's willing to pay for it, then I'll buy one from someone else to sell to him," Dichiera said.

The 1953 Mays is the most expensive card Dichiera ever bought. He paid \$300 and immediately sold it for \$400.

Perhaps Dichiera's best baseball card deal was when he traded \$40 worth of comic books for a large box containing nearly 40,000 cards that turned out to be worth about \$500.

"The profit margin on that isn't as high as it appears," Dichiera said. "I spent 30 or 40 hours going through those cards, sorting them and pricing them. So my time's got to be worth something."

\*\*\*

Both Dichiera and Kishimoto are con-

fident the current baseball card depression is temporary and prices will again soar as high as a Dave Kingman pop-up.

"Cards are going to be worth more in the long run because there's more interest all the time," Dichiera said. "People just need a little more money in their pocket, and they need prices to settle for a while. Also, as time goes on, the older cards will be harder to find in mint condition."

Kishimoto agrees that time will only increase the value of baseball cards.

"When Bradlee (her son) gets older, baseball card prices will be prohibitive," she said.

Baseball card distributors are banking on continued interest in baseball cards.

Topps received its first real competition after 30 years last year when Fleer (660 cards) and Donruss (600 cards) burst into the market.

This year, Topps, obviously concerned about the competition, plastered the phrase, "The Real One," across every pack and placed the Topps logo conspicuously above the player's name and team on the front of every card.

Like the sport itself, the baseball card industry has found its way into court. Topps recently was awarded exclusive rights to put gum in its packs of baseball cards.

Anyone who has ever chewed Topps gum must question how much of a "right" that is.

## SPORTSWEEK

THURSDAY, APRIL 29, 1982  
No Events Scheduled

FRIDAY, APRIL 30, 1982  
Baseball vs. UC Davis — HERE  
Men's Tennis hosting FWC Championships  
Softball at UC Davis

2:30 p.m.  
All Day  
TBA

SATURDAY, MAY 1, 1982  
Baseball at UC Davis (2)  
Men's Tennis hosting FWC Championships  
Men's Track at Nick Carter Invitational, Santa Barbara  
Women's Track vs. Chico, Hayward and Stanislaus — HERE  
Women's Soccer Playoffs at Sonoma State  
Softball at Sonoma State

noon  
All Day  
All Day  
11 a.m.  
TBA  
TBA

SUNDAY, MAY 2, 1982  
Badminton at State Championships, Dominguez Hills  
Women's Soccer Playoffs at Sonoma State

TBA  
TBA

MONDAY, MAY 3, 1982  
No Events Scheduled

TUESDAY, MAY 4, 1982  
Baseball vs. USF — HERE

2:30 p.m.

WEDNESDAY, MAY 5, 1982  
No Events Scheduled

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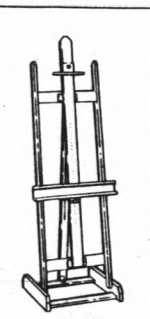
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## Pros nix Sutton in football draft

By Dennis Wyss

Although the National Football League bypassed SF State defensive back Donnie Sutton in its annual draft Tuesday and Wednesday, the interception wizard still hopes to play pro ball. "I could get a call any time for the rest of the week," a relaxed Sutton said yesterday. "It's all up in the air — I'm just waitin' and prayin'."

Drafts in recent years have featured a good number of defensive backs — three out of four starting defensive backs on the World Champion 49ers were rookies. But 1982's college crop is considered anemic in all positions by pro scouts and coaches.

Gator coach Vic Rowen thought Sutton would be picked in the middle rounds and said if Sutton was a step faster, he would have been drafted in the third round of the 12-round draft. Pro scouts questioned the 5-foot-11, 179-pound safety's speed. Sutton's time in the 40-yard dash is 4.65 seconds — considered slow for a defensive back in the NFL.

Sutton said that if he doesn't get a call from a pro team, he will try out as a free agent. He said he doesn't have a particular team in mind, but he is sure that he'll be out on the field this fall.

"It doesn't matter if I haven't been picked yet; what matters is what I do on the field," Sutton said.

Alan Dewart, a former Gator punter,

tried out with Buffalo last year and was cut in training camp. Recently Dewart signed on as a free agent with the Seattle Seahawks, whose regular punter, Herman Weaver, suffered through last season with a series of nagging injuries.

John Cannon, sports information director at SF State, said Sutton will have to go through what Dewart went through last year.

"Free agents in their first pro camp are under an incredible amount of pressure," Cannon said.

"Look at Dewart. They gave him 10 kicks in the rain and then cut him. Donnie's going to have to go through the same thing. And if you get cut the first time, you do a lot better the second time because then you know what to expect."

Sutton had indicated that if he didn't make a pro team this year, he would start his own business or work with children in football clinics.

## Gators host tennis finals

The SF State Gator tennis team will host the Far Western Conference championships tomorrow and Saturday.

No. 1 singles player John Sutter is the Gators' best chance to qualify for the NCAA Division II nationals in Miami, Fla. next month. Sutter's record is 19-4.

# Ex-Gator making it in NFL

By S.F. Yee

In the wake of this year's National Football League draft, former SF State defensive back Frank Duncan recalls the start of his pro career three years ago.

In 1979, the San Diego Chargers picked Duncan in the 12th and final round of the NFL draft. He may have gone higher had his team not been 1-9, or had he intercepted more than two passes. The opposing quarterbacks, however, weren't throwing to his side. Instead they were testing Donnie Sutton, then a freshman. Sutton picked off 10 passes that season. Such was their respect for Duncan, a 6-foot-1-inch, 190 pounder.

**'I don't try to predict my future. The worst thing I can do is to worry about what I have to do.'**

"They (Coach Vic Rowen and scouts) told me that I was going to get drafted, but I didn't really know what to expect. When it came, I was more than happy," said Duncan, who still attends SF State in the off-season.

He recalled the nervousness that every rookie feels during his first training camp when some 80 to 90 hopefuls must be cut down to the maximum 45 that fill out NFL rosters.

"I knew something had to happen, because I was around until the last weekend," said Duncan. "They were only keeping seven DBs at the time and I

was the eighth DB — I was the young guy in the group. I didn't know what to expect." The Chargers ended up keeping all eight.

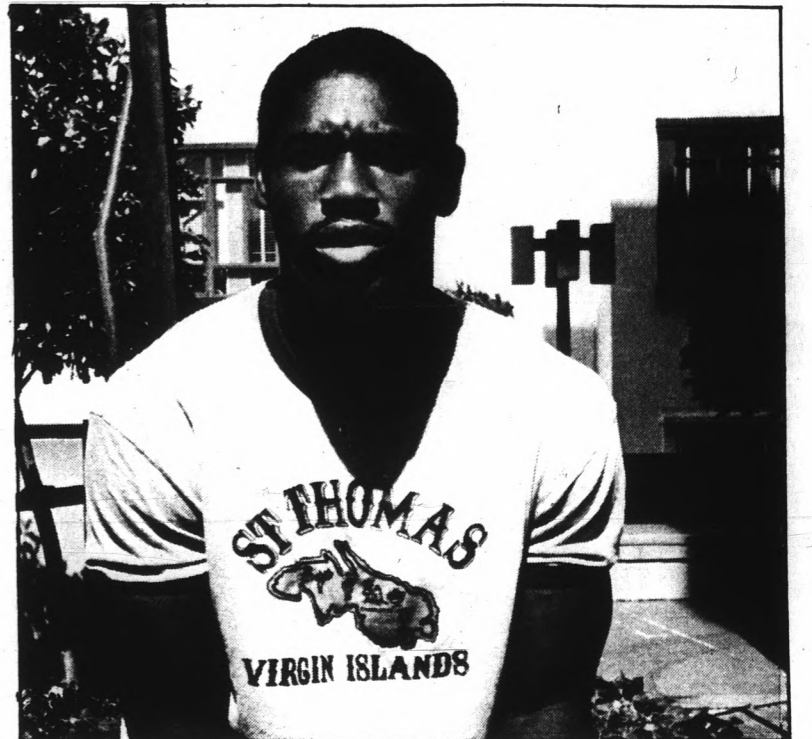
"I don't try to predict my future. The worst thing I can do is to worry about what I have to do," he said. "If I started to worry about those things, I'd maybe forget what I did to get there."

Along with basically positive responses about his performances in camp and encouragement from his coaches, Duncan made the Chargers as a hard-working, hard-hitting special teams player. In his rookie year, he played in four games before hurting his ankle and being placed on the injured reserve list. Duncan played all of the 1980 season.

It didn't matter though, because two games later Duncan hurt his ankle again and was placed on injured reserve for the rest of the season.

Charger head coach Don Coryell told Duncan the team will not release him while he's on injured reserve.

Duncan takes his injuries in stride. "It's a violent game," he said, shrugging



By Michael Jacobs

Frank Duncan: A former Gator and current NFL defensive back.

off the recent controversy and accusations that football is getting too nasty.

Although he is proud of the Chargers' explosive, top-rated offense, Duncan defended their much-maligned defense.

"People tend to blow that out of proportion," he said. "The whole game, the rules, the whole structure, has been totally changed for the offense. Everyone pays to see the offense anyway."

While the Chargers' offensive unit has made sure of that, the defense ranked 27th among the 28 teams in the league.

Nonetheless, last season Duncan encountered both his proudest and most embarrassing moments in professional football. In a game against the Detroit Lions, Duncan picked off a Gary Danielson pass in the end zone with one second left to save the game for the Chargers, 28-23.

But later in a game against the Denver Broncos, he and two other Chargers were converging on receiver Steve Watson after a catch. "We all had pretty

good shots at him but somehow he just kept on going (for a 97-yard TD). That was my most embarrassing moment by far," he said.

Duncan didn't have any difficulty switching allegiances from the hometown favorite 49ers to his employers, the Chargers.

"I was a fan, sure, at the time," said Duncan of the world champion 49ers. "My heart lies somewhere else now."

Duncan and his wife, Valerie, a current SF State track star, spend the off-season in Daly City while living in San Diego during the football season. Duncan is two classes away from graduating with a degree in sociology. He is interested in doing social work.

Although he is not thinking about it now, Duncan will be competing for a spot — either starting or otherwise — on the Chargers' roster next season. But for him, it probably won't be an unfriendly rivalry.

"You're all in the same war together. If you don't pull together, you're not gonna be together," he said.

## Sports fans bat it out at Candlestick

By Douglas Amador

At sporting events, loyal fans always risk having their cheers stifled by opposing fans' violent protests. At San Francisco Giant-Los Angeles Dodger baseball games, the risk runs so high that more than 100 security officers must roam Candlestick Park to keep the peace.

The fierce rivalry between the Giants and Dodgers extends beyond the playing field and into the stands, especially the left field bleachers, where groups of rowdy, belligerent and drunk Giants fans make life dangerous for those cheering for the bad guys from Southern California.

While the Dodgers were outscoring the Giants, 9-0 last Friday night, San Francisco police had a few scores of their own: two arrests, 12 ejections and five misdemeanor citations.

"It was one of our quieter Giant-Dodger games compared to other nights," said police Sgt. Bert Olson at the stadium's sub station.

But not quiet enough. For this game 22 police officers patrolled inside the stadium and another 20 to 30 outside. In addition, about 60 Giants in-house guards beefed up the security corps to control the 26,900 fans in attendance.

Normally, Candlestick Park does not deploy so many security personnel. But Dodger games are special occasions.

Whenever the Dodgers are in town, fighting in the bleachers becomes as common as called balls and strikes. Buy a bleacher ticket and get a ringside seat.

"Anytime the Dodgers play the Giants we expect trouble," said police officer Floyd Moon.

"When a fight breaks out, our main responsibility is to separate the combatants and clear the area," said Fred Deantoni, director of the Giant's in-house security. "If people fight, we eject them. We won't arrest people as a rule; that's up to the police."

By the end of the fourth inning, two fights had already broken out in the bleachers. Groups of fans were



By Toru Kawana

Sgt. John Sterling tries to keep the peace in the bleachers at Candlestick Park.

boisterous and unruly, taunting anyone wearing a Dodgers cap. "Dodgers suck" chants became louder each inning.

At this point, police Sgt. Mario Busalacchi, who was viewing the bleacher action through binoculars in the VIP box high above the third base line, ordered that vendors stop selling beer in the general admission area. Not that the inebriated crowd would miss the booze. Most were already soured by game time. Others had smuggled cans and bottles inside.

"We're not surprised this happens," said Busalacchi, a 29-year veteran. "We've always had the same problems whenever the Dodgers play here."

"I don't think the fighting is a Giant fan vs. Dodger fan sort of deal. It's just a group of kids — not kids but young adults — who are out here

having a good time and getting a little rambunctious. The majority of our problems emanate from the general admission area."

Ever think of suicide? Don a Dodgers cap and sit in front of a drunk, rowdy group of about 30 Giants fans in the bleachers. One Dodger fan, like a kitten among a pack of wild dogs, did exactly that and took verbal abuse from all sides. At least no one tried to make him bleed Dodger blue.

"The Giant-Dodger games are the ones we watch out for," said Sgt. John Sterling from the bleachers. "These games attract a lot of emotion. We've had problems with other games, but not with the same intensity."

Life is even dangerous for the Dodger players. In the past they've been targets of various objects thrown on the field. Last year ex-

Dodger Reggie Smith (now with the Giants) charged into the stands after a fan who had thrown a batting helmet at him.

"I've had firecrackers thrown at me," said Dodger left fielder Dusty Baker. "I hear a lot of 'Baker sucks' and all that. Sometimes it is crazy out there, and a couple of times I've been concerned. But if you're gonna get it, you're gonna get it."

By the eighth inning about 20 policemen were stationed in the bleachers. Half of them wore riot gear and stood underneath the scoreboard.

But they never got the chance to swing their sticks. The crowd had calmed down, and most had left, probably because of the one-sided score. The Dodgers were beating up on the Giants, but the fans had stopped beating up on each other.

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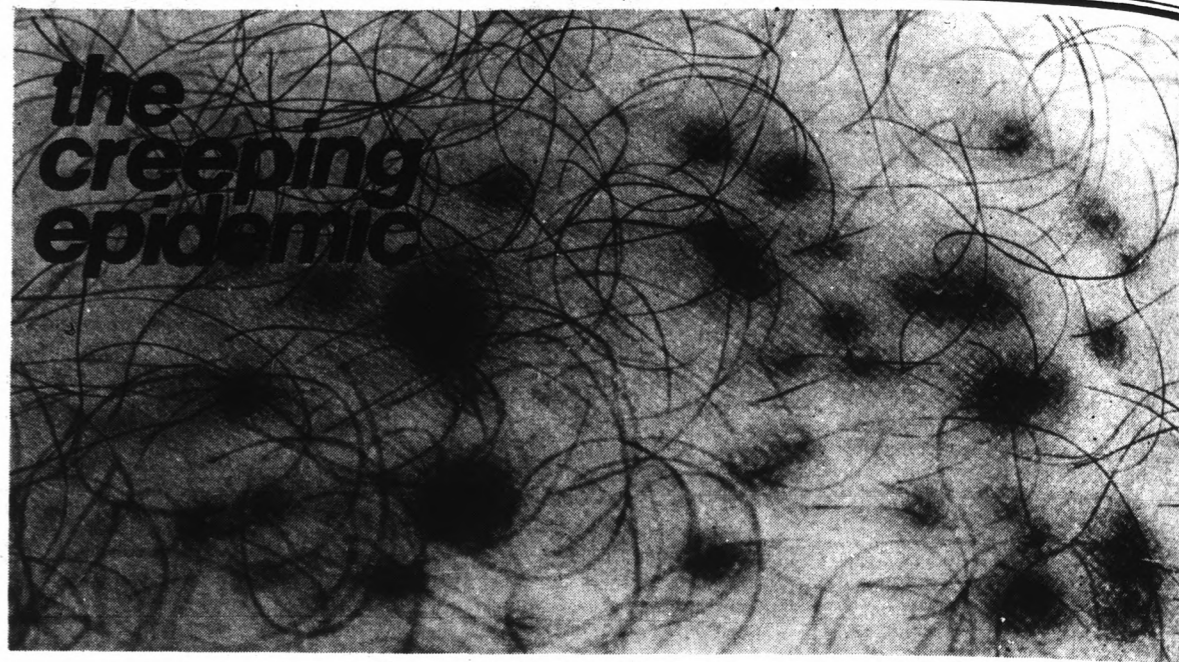
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# Backwords



## Jackie Catching it

A year ago, Jackie F. felt a deep, enervating pain which made walking, sitting and driving uncomfortable. Her genitals throbbed and burned. She was kept awake at night by a persistent, nagging itching. Unaware of what was happening, she went to see a doctor. After the examination the nurse practitioner asked, "Have you ever had herpes?" Jackie began to cry.

She was 31, a Southern California college student, a woman who was enjoying her sexual peak. Her boyfriend of eight years was living in Los Angeles, but she had contacted herpes from a man she was dating casually. She felt, in some odd way, struck down in retribution.

Jackie originally felt "ashamed, filthy, like a whore." It was three months before she told her best friend and five months before she no longer felt like a sexual leper.

At the time, Jackie didn't realize she was part of an epidemic that has afflicted more than 20,000,000 Americans and will strike another 50,000 to 1 million in the next year.

The affliction has been around since the days of the ancient Greeks, when physicians studying the open sores which crept over the skin, coined the term "herpes," meaning to creep.

Two thousand years ago, Roman Emperor Tiberius tried to halt an outbreak of labial herpes (also known as the common cold sore) by outlawing kissing at public ceremonies.

But in recent years, with the advent of reliable birth control, such as the intrauterine device (IUD) and the Pill and relaxed sexual standards — vestiges of the 1960s sexual revolution — herpes has become rampant in the United States. The virus appears to be most widespread among sexually active 20-to 39-year olds.

The SF State Student Health Center has no precise statistics for the number of herpes cases it treats. But Dr. Paul Scholten, director of women's services, says he sees two to four women a day who suspect they have herpes. And general practitioner Dr. Robert Molino may see one to five herpes cases a week when treating patients for other medical problems.

He says most students are "quite disturbed" by the discovery — depressed and resentful for unknowingly contracting the incurable disease.

Herpes enters the system quite easily and never leaves. The labial herpes virus hides in the trigeminal ganglia, the nerve cells in the cheek, which convey sensation from the mouth to the brain.

Genital herpes hides in the sacral ganglia, a bundle of nerve cells in the base of the spine, which convey sensation from the genitals to the spinal chord.

When the virus lies dormant inside the body, the carrier feels no symptoms and is generally unaware of the virus. Yet when the virus is active, the results can be so painful that the carrier is sometimes unable to walk.

Jackie decided long ago not to have children, so she feels free from one of the additional dangers women with herpes face — the risk of infecting the baby during childbirth.

If a mother has an outbreak just prior to delivery, her infection could cause blindness or even death to the child during its passage through the birth canal. However, this occurs rarely because obstetricians carefully watch women in the last trimester, especially in the final weeks. If a mother is having an outbreak, doctors will usually perform a Caesarean section to ensure a healthy delivery.

But there is another hidden peril for women that concerns Jackie. Although there is no definite cause and effect relationship between genital herpes and cervical cancer, women who have herpes run a five to eight times greater risk of contracting cervical cancer than those who don't.

Cervical cancer can be detected in the early stages and arrested if caught in time. Jackie compensates for this risk by having biannual pap smears.

While other types of venereal diseases like gonorrhea and syphilis are treatable with penicillin or tetracycline, herpes has no known cure.

For doctors the herpes virus is an enigma, for non-sufferers it is something to be avoided and for sufferers herpes can be an emotionally and physically debilitating malady.

Text by Laura Broadwell  
Photos by Michael Jacobs

## Kim Coping with it

Several years ago Kim S. lay on the table in a doctor's office, a speculum holding open the lips of her vagina. She was in her early 20s.

Something was wrong. She cringed from the pain. Genital herpes had crept into the depths of her vaginal canal.

Kim knew nothing about herpes but later learned the virus would never leave her body.

The virus was herpes simplex 2, a close kin to the virus which causes the common cold sore, herpes simplex 1. Similar in nature and indistinguishable except beneath an electron microscope, herpes simplex 1 and 2 affect the body in the same way. The main difference is that herpes simplex 1 (labial herpes) affects areas above the waist: the face, lips and mouth. Herpes simplex 2 (genital herpes) strikes below the waist: the genitals, stomach, buttocks and thighs.

The virus is most often transmitted through intimate human contact — by kissing or sexual intercourse — and penetrates through permeable mucous membranes in the mouth or through the soft skin around the genitals. Sometimes it enters the body through an open cut in the skin.

Kim is lucky; her first outbreak several years ago was her last. Thirty to 50 percent of herpes carriers have only the primary outbreak, even though the virus remains in the nerve cells. Depending on the strength of the body's immunities, the virus will reoccur or go into remission.

Over the past several years, Kim has done extensive body work. She practices the Chinese martial art, tai chi. She swims a mile each morning in the bay and practices yoga.

After her first outbreak, she convinced herself she would have no more of the disease, saying it's a principle of mind over matter. Her mind has convinced her body it will be healthy.

## Pam Nurturing it

Pam, 35, said her whole lifestyle changed when she contracted herpes three years ago. Paradoxically, she has become a healthier person.

Since outbreaks generally occur when the body is run-down or under a great deal of stress, Pam has worked to improve her diet and general well-being.

She eliminated coffee. Then she began taking lysine, an amino acid found in fish, meat, dairy products and beans, which is thought to have an inhibiting effect on the herpes virus.

Conversely, she eliminated foods high in arginine, an amino acid found in nuts, chocolate and peanut butter, which is thought to promote the virus. She also began taking vitamin B-complex to reduce body stress.

"If you can remember that herpes is not a life-threatening disease and that it rarely gets progressively worse with time, you can reduce the stress factor considerably," she said.

"The first time I could laugh about herpes, I felt I was on my way to curing myself."

When Pam contracted herpes three years ago, the doctor told her she had an incurable disease. She felt so humiliated she told no one about her illness for a year.

Fortunately, a year later, she learned about the Herpes Resource Center (HRC), formerly called HELP, in Palo Alto and its local chapters in the Bay Area.

HRC members receive "The Helper," an eight-page quarterly journal which provides up-to-date medical, research and prevention information about herpes, and have access to a private hotline which gives immediate assistance to sufferers.

Pam originally joined the East Bay HELP chapter and transferred to the San Francisco chapter when it opened last December. The monthly meetings generally include about 20 members, with a core group of seven or eight regulars.

Despite recent studies that claim herpes is a white, middle-class disease, Pam said those who attend the meetings are of diverse ethnic backgrounds and sexual preferences.

She described the men as handsome and the women as beautiful. "Maybe that's why they got herpes," she joked. The most common questions at the meeting are, "who to tell, how to tell and when to tell."

Pam recalled a recent incident when a group member said he would only tell a serious lover he had herpes. If he were with a casual one-night partner, someone he didn't care much about, he wouldn't bother.

Other group members grew angry at his honest response. They felt that because someone hadn't cared enough about them to mention that he or she had herpes they contacted the disease and were sitting at that meeting.

Pam said she has learned to be honest and calm when telling a lover she has herpes and to give the appearance of being in control.

"If you act like a miserable critter, no matter what disease you have, people are not going to want to accept it. If someone doesn't want to have sex because you have herpes," Pam said, "why would you want to bother with someone so bigoted anyway?"

## Ann Fighting it

Ann B. is a 34-year-old writer and teacher who has been fighting herpes for eight years.

Ann's primary outbreak was so painful she couldn't walk. But as with most herpes sufferers, the severity and frequency of subsequent outbreaks diminished.

Primary attacks usually strike two to 20 days after contact with the virus. When Ann's first symptoms occurred she had not been with a lover for several months.

As with most sufferers, the primary outbreak was the most devastating. The cycle began with a period known as the prodrome, when the virus signals an alarm to the system. A tingling sensation, a dull throb, a droning ache or pressure that sometimes lasts several days occurs in the area where the infection breaks out.

Then comes the itching. Small red bumps appear within hours or the first few days. Shortly thereafter, the bumps turn into fluid filled, blister-like sores with a gray center and red edges.

The entire genital area may be swollen with sharp pain radiating outward. It is accompanied by a general feeling of malaise, and urination can be painful. It is during this time, when the virus is active, that sex should be avoided.

With the first outbreak, which lasts 10 to 14 days, lymph glands swell, muscles ache and fever soars. Later outbreaks last a week to 10 days.

When the cycle ends, the open sores scab over and the inflammation and pain subside. The general malaise diminishes.

The virus generally takes advantage of any slight changes or weaknesses in the body to launch its attack. It preys on bodies run-down from lack of sleep, poor diet or emotional stress.

## Mike Treating it

When Mike L., 37, learned he had herpes in 1976, he wasn't very upset. He never had a primary outbreak and thus no severe pain. What he noticed from time to time was a small blister on his penis.

A doctor diagnosed the blister as a herpes lesion, and Mike educated himself about the virus and the various treatments available. He suspects he might have been infected during a one night stand. "I guess I deserved it for fooling around (on his steady girlfriend)," Mike said.

He's kept his secret relatively quiet. He just recently told his best friend. But when it comes to lovers, he has no qualms about telling the truth.

"Hey, listen, this is not the time," he tells them. And the general response is, "God, thanks for telling me."

A doctor diagnosed the blister as a herpes lesion, and Mike educated himself about the virus and the various treatments available.

One of the antidotes he originally tried was a dye-light treatment, which appeared promising to doctors in the early-to mid-1970s.

His sores were painted with a photoreactive red dye and then exposed to a 100-watt light for 15 minutes. The theory behind this treatment was that the dye would fit into the genetic material of the virus and when exposed to light, cause fragmentation of the viral genes. The virus would thus be prevented from reproducing and infecting other cells.

While Mike did not suffer severe outbreaks of herpes, he noticed no dramatic results from the treatment. Shortly thereafter, doctors stopped using this method; there was fear it might be carcinogenic.

Though there are no miracle cures for herpes, there are a few measures to ease the physical pain. Doctors recommend keeping the affected area dry and clean. Some herpes sufferers apply talcum powder to the sores. Some apply the heat from a blow dryer directly on the sores to dry them out. Others bathe in Epsom salts.

Topical ointments such as Neosporin, zinc oxide and Betadine are also used to anesthetize the pain. In April, a new topical ointment, acyclovir, was approved by the Food and Drug Administration and is now being sold under the brand name Zovirax, available by prescription.

Acyclovir works best for patients suffering severe symptoms and especially those experiencing their primary outbreak. The ointment does not eradicate the virus, but it

**When it comes to lovers, he has no qualms about telling the truth. "Hey, listen, this is not the time," he tells them. The response is, "God, thanks for telling me."**

Women may get an attack at the onset of the menstrual cycle or during ovulation when body temperature rises slightly. Sometimes strenuous physical exercise, vigorous sex or even wearing tight jeans that constrict the genital area will provoke the virus.

Ann notices a correlation between her outbreaks and her relationships with men. When she originally contracted herpes, she was filled with emotional pain. She censured herself for having caught an incurable disease.

Then her mother's values crept into her mind. "I had slept with a good many men," she said. "But my liaisons were not promiscuous." Yet she couldn't help thinking, "If I hadn't slept with so many men, perhaps I wouldn't have contacted herpes."

Ann tried celibacy for seven months and had no outbreaks. Then a man she cared for deeply asked her out on a date. Soon afterward she had an outbreak.

Another three months of celibacy, and again, no outbreaks. But when she began a serious relationship with a man, another outbreak occurred.

Now she is 34, and, for the first time, believes she is ready to settle down. For the past three months she has been involved in a steady relationship.

Though her lover is well-educated, he knew nothing about herpes. When she explained her affliction, he said, "It's nothing we can't work through together."

She believes the stability of this relationship and her lover's supportive attitude will help her virus go into remission. Since she has been with him, she feels the symptoms of the prodrome but has had no herpes lesions.

reduces viral shedding and shortens periods of contagion. Acyclovir must be applied to the lesions every three hours, six times a day to work most effectively.

Dr. Richard Hamilton, author of "The Herpes Book" and a physician at the Buena Vista Doctor's Medical Clinic, quotes the price of acyclovir at \$20 for a 15-gram tube.

In his practice Hamilton says he meets many clients who are furious with the medical profession for not having developed a cure for herpes.

"When some people find out they have herpes, they see it as an end to life. They're angry at having their lifestyle changed, their jollies pulled out from under them," he said.

The demand for any new drug that claims to thwart herpes is very strong. Two hours after the local pharmacy began carrying acyclovir, Hamilton wrote his first prescription for the drug for an insistent patient.

Other symptomatic antidotes are vitamins, amino acids and herbs.

In the "Handbook of Alternatives to Chemical Medicine," Mildred Jackson recommends adding kelp and seaweed dulse to the diet as well as foods high in vitamins B, C, D and sulfur, like spinach, apricots and alfalfa.

The Los Angeles Feminist Collective suggests herbal cures such as golden seal, myrrh, ground comfrey root, sap from aloe vera leaves, or moist peppermint tea bags placed directly on the blisters.



# & Ampersand

*Clifton Chenier:*

*Crawfish Soul*

*Gahan Wilson:*

*Monster Dreams*

*Summer Sneakers:*

*Special Exotic  
Travel Section*

**Nastassia Kinski in  
'Cat People':  
Animal Desires**

Telex date: 02 time: 21

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### OUR COVER

Nastassia Kinski in her strange-but-beautiful-and-mysterious look for Cat People.

## IN ONE EAR

With reference to your January/February issue of *Ampersand*, your article, "Tim Hutton: America's Best Young Actor?" was both insightful and interesting. However, on page 21, column 4, you make reference to the biography *American Caesar* which you claim to be the life story of General George S. Patton. In fact, *American Caesar*, written by William Manchester, is the biography of another great military man, General Douglas MacArthur. I have just completed a lengthy history term paper on the life and times of MacArthur in which I used Manchester's book extensively as a source of information. I felt obliged to call your attention to this error.

I feel that your magazine is one of the best in its genre.

Randy Agnew  
Austin, TX

Music Editor Laursen rechecked his copy, beamed a sigh of relief, and replies: "What was taken to be an appositive is actually two elements in a list: 'American Caesar, [and] a biography of General George S. Patton...' While Laursen admits his sentence wasn't entirely clear, he refuses to confess any guilt.

Three cheers for your cover story on Timothy Hutton. He deserves all the recognition he can get. America's best young actor? Probably. My favorite? Definitely!

Naomi Wender  
University of Maryland

I've been an *Ampersand* reader for almost two years, and I really enjoy it.

For the past four or five months I've been watching this late night comedy show that's on Saturday night on ABC TV.

It's from the "Thames" network in England. It's "The Kenny Everett Video Show."

He does some wild stuff with video, and has music stars performing their own video songs.

I'd like to see something in your magazine about him, and what makes his show tick.

An Atid Reader  
Mark

Send letters to *In One Ear*, 1680 North Vine, Suite 900, Hollywood, CA 90028

### New Contributors

JODY EVE GRANT (*On Screen*) toils in the CMPS division of Alan Weston Communications, Inc., studied film at UCLA (graduated when she was 20) and is a twin.

DARLENE GUILDNER (*On Screen*) attended Long Beach State and proved she's a better proofreader than anyone on our blind staff. But did it get her a job? Are you kidding?

### Travel Section

BUDDY BASCH has his own Travel Feature Syndicate out of New York, which sounds like a not unpleasant way to earn a living.

BONNY CHRISTINA CELINE once worked at Summerfest and is now pursuing a writing career in Milwaukee.

DEBORAH LEVIN, a former airlines pilot, aspires to start a Polynesian-style hand laundry on the banks of the Los Angeles River.

DAN ROBERTS, in real life, is an editor of an Oregon-based wildlife magazine, and loves to toy with alliteration, hyperbole, litotes, oxymoron, you name it.

KEITH WALLAN sent us this gem unsolicited, and that's all we know about him.

# & OUT THE OTHER

## News from Lucasville

**R**EVENGE OF THE JEDI will feature Alec Guinness as Obi Wan Kenobi after all; in the land of Lucas, death isn't quite so permanent. When *Jedi*, (which will reportedly tie up all loose ends from the previous pix) is finished, work will begin on the next trilogy — parts 1, 2 and 3. As every *Star Wars* fan must know, *Star Wars*, *The Empire Strikes Back* and *Revenge of the Jedi* comprise the middle three of nine parts — 4, 5 and 6. However — there may yet be a way to put youthful versions of Princess Leia, Han Solo and Luke Skywalker in the next trilogy, in "prequel" form.

Bad news: there won't be a sequel to *Raiders of the Lost Ark* until 1984.

## Deals, Schmeals

**L**OUIS MALLE and JOHN GUARE, director and writer, respectively, of Academy Award-nominated *Atlantic City*, will next collaborate on a film version of the ABCAM scandals, to star Belushi and Aykroyd.

**B**ELUSHI and AYKROYD, meanwhile, are still being investigated by the Writers Guild disciplinary committee; they've been charged with "scabbing" while filming *Neighbors* during last year's writers strike. Aykroyd admitted, in an interview with the *Hollywood Reporter*, that the changes made were in the "improvisational role of actors, not writers." Perhaps this case will lead to a clearer definition of what constitutes writing. It isn't, apparently, just a typewriter and some paper.

**S**TEVEN SPIELBERG has announced plans to remake *A Guy Called Joe*, an undistinguished fantasy that starred Spencer Tracy and Van Johnson and World War II. The title will be changed to *Always*.

**P**RODUCER ALLAN CARR (*Don't Stop the Music*, *Grease*) has offered Elton John the lead in the Broadway revival of Anthony Newley's *The Roar of the Greasepaint, the Smell of the Crowd*.

**T**HE BOBBY DARIN STORY, based on Al Di Orio's book *On Borrowed Time*, will get its star from open auditions held in New York. Though the film will be dramatic, not a musical, there will be a soundtrack album on Beverly Hills Records (through RCA).

**D**AVID GEFFEN just signed a five-year deal with Warner Bros. films (he once worked there as a top exec). The studio will fully finance and distribute the pictures, but Geffen and company will have artistic control. Geffen is currently listed as executive producer of *Personal Best*, but he claims he won't be involved in any future pictures as a producer. This year Geffen plans to make two films: one to be announced, the other *Man Trouble*, written by Carol Eastman (who, using the alias Adrian Joyce, wrote *Five Easy Pieces*). *Dreamgirls*, currently on Broadway and coproduced by Geffen, will not necessarily be part of this deal, but it will be filmed eventually. *Dreamgirls* is the story of a black female singing trio a la the Supremes.

**C**BS RECORDS AND 7 UP will pool their resources for promotional purposes — a \$1 million merchandising campaign, based on a contest running through April 15, with 13 million game cards with hidden symbols distributed to 45,000 7-Up outlets around the country. Winners redeem their cards

through the mail and get CBS records in return. Wouldn't it be easier to just buy them?

**H**AND MADE FILMS, the outfit that gave us *Time Bandits*, is planning three more for our amazement: *The Missionary*, written by and starring Monty Python Michal Palin, will also, if they're lucky, star John Gielgud and Alec Guinness; John Cleese, also a Python, will star in the film version of a play called *Privates on Parade*, and the first to see the light of production will be *Scrubbers*, about women in prison, directed by Mai Zetterling. *Yellowbeard*, written by Python Graham Chapman, is still in limbo.

**M**ICK JAGGER NEEDS \$15 MILLION (don't call us) in order to launch filming of Gore Vidal's *Kalki*. Allegedly Alec Guinness (his third mention in this column, if anyone's counting) has agreed to play the diabolical scientist, while director Hal Ashby is still committed, and Vidal himself wrote the screenplay. We're waiting...

## Knacksters on Track

**M**ICHAEL DES BARRÉS, formerly with Detective, has been cutting demo tracks for a new LP, to be produced by formerly hot ("Heart of Glass," "Hot Child in the City") wax-master Mike Chapman. Helping out are Bruce Gary, Berton Averre and Prescott Niles, former members of the Knack. Officially, the Knack is parting "temporarily." The group tried for an image makeover with the release of their third Capitol LP, to counter the snotty reputation earned in their one-hit wonder days. But, since post-"My Sharona" album sales have been slack, and since (rumor has it) the rest of the band totally loathes headman Doug Fieger, temporary probably means forever. Fieger, meanwhile, is at work on a solo album.

## Brassy Women Sought

**I**VY AND THE ELEGANTS, who plan to be the best all-woman R&B band in Los Angeles (and that's just for starters), are auditioning horn players. Applicants must be female, funky, and willing to display their embouchure.

## Need Wheels?

**J**UST OFFERED FOR SALE in a Hollywood paper's classifieds: The *Goldfinger* prop car, a perfectly normal 1964 Aston Martin DBS with select options — an ejector seat, two machine guns, metal tire slashers that extend from the wheel hubs and devices that can lay smoke screens and oil slicks in the path of wicked pursuers. And did we mention the revolving license plates? Priced to sell (be the first on your block to strafe Buicks!) at only \$200,000.

## Three Down, Five to Go

**R**OLLING STONE EDITOR/PUBLISHER Jann Wenner's deal with Paramount, made in the aftermath of *Animal House*'s success — possibly Paramount thought Wenner had his pinkie on the pulse of youthful America — died quietly, with no films ever produced. At least one was written, by former *Rolling Stone* senior editor Ben Fong-Torres: *Somebody to Love*, about San Francisco in the Sixties. Two others were planned, one "an old Hunter Thompson project," and one "about high school" by *Stone* feature writer Cameron Crowe. (Crowe in-

stead wrote a book and teleplay without Wenner: *Fast Times at Ridgemont High*.) According to a report in *New York* magazine, Wenner received \$1000 a week during the 2-1/2-year deal. Paramount sez they may still someday make a Wenner film, but it will have to be developed with someone else's money.

**F**IVE LAMPOON PROJECTS are in the works. We keep mentioning this because so many people (3 or 4, at least) insist that college students care desperately about anything named *Lampoon*. *Class Reunion*, detailed here last issue, is due September 1 from 20th Century-Fox; *Vacation '82* starts filming at Warner Bros. this spring; *Joy of Sex* at Paramount is still waiting for a director to replace departing Bill Norton Jr. (Penny Marshall, Laverne herself, has been offered the job); and the once-axed *National Lampoon Goes to the Movies* has been re-edited by Matty Simmons, head of *Lampoon* and no film editor; this one threatens to emerge sometime this year from United Artists. And to make it almost universal, Universal is "considering" a script of *Animal House 2*. MGM and Columbia do not have any *Lampoon* projects. They have all the luck.

## & Twelve More

**R**EMEMBER LAST ISSUE when we listed three, count 'em, three productions of *The Pirates of Penzance* coming to big and small screens soon? Well, hang onto your beanies — CBS Cable TV has bought up five, count 'em, five made-for-TV Gilbert & Sullivan musicals: *HMS Pinafore*, *The Gondoliers*, *The Mikado*, *Iolanthe*, and, sure enough, *The Pirates of Penzance*. Each two-hour operetta stars William Conrad, Peter Marshall, Peter Allen, Frankie Howerd, Keith Michell and



Ten Years Late, but Who's Counting?

**T**HE CONCERT FOR BANGLADESH, organized by George Harrison in 1971 to benefit the starving children of that country, has finally had an official tally of money (all proceeds donated to UNICEF): \$10,750,000. The concert, film and album of same starred Harrison, Bob Dylan, Ringo Starr, Eric Clapton, Leon Russell and Ravi Shankar. The first two years after the concert, \$2,250,000 was handed over to UNICEF; in the ensuing 8 years, \$8,500,000 trickled in. The U.S. Committee for UNICEF decided to honor Harrison for his part in all this; Hugh Downs is the chairman of the U.S. Committee for UNICEF, which explains most of the photo above.

Clive Revill. What's more, the remaining seven Gilbert & Sullivan operettas will be produced for the same outfit.

## Josie, Are You Obscene?

**A**N UNUSUAL POP TUNE entitled "Johnny, Are You Queer?" a standout of past stage shows by the Go-Go's, was recently recorded by Josie Cotton for a local L.A. label named Bomp Records. The song's popularity, particularly on KROQ, a Pasadena FMer, led Ms. Cotton to a contract with Elektra/Asylum Records. But the lyric, in which Ms. Cotton questions the virility of a guy who's disinterested in scaling her Mount of Venus, has spawned a backlash. A re-

cent gathering of several placard-carriers outside KROQ's studio, identified as People Against Obscenity, paraded slogans like "Think Straight" and "Hell No, We Won't Blow." KROQ reciprocated by playing the song twice for the protesters.

## Personals

**B**ILL HUDSON, former husband of Goldie Hawn and father of her two children, will next marry Cindy Williams of *Laverne & Shirley*.

**G**ILDA RADNER and GENE WILDER met while making *Hanky Panky*, and they're still together. Her husband, the rock guitarist, is out in the cold.

## Tuneful News & Looney Tunes

**D**AVID BOWIE & GIORGIO MORODER have collaborated on the soundtrack for *Cat People* (see feature this issue). It will be released on Backstreet Records.

**B**UCOLIC FOLK/PUNK ROCKER Neil Young may actually be headed from serene Burbank to nasty Hollywood; RCA is reportedly coaxing Lonesome Neil with tall offers to split from Warner-Reprise, the Warner Bros. subsidiary whose only other current artist is Frank Sinatra. "However," says a Warners spokesman, "under the terms of his contract, he owes us one more album. So talk of his departure is a little premature."

**T**HE SOUNDTRACK for *One from the Heart*, with masterful songs by Tom Waits and moody singing by Crystal Gayle and Waits, may not be picked up by Columbia Records. (They have first crack at it because Gayle records for them, presumably). Dumb move.

(Continued next page)

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# & OUT THE OTHER

**T**OM PETTY's latest album is still in the studio, with an interim bass player, Howie Epstein (who usually backs Del Shannon, whom Petty recently produced, hence the logical connection). Ron Blair, Petty's former bassist, left around Christmas last year and is, as they say, "pursuing different musical directions."

**J**ONI MITCHELL has reportedly scrapped all the songs for her next album and is in New York writing new ones.

**R**OBIN LANE, FORMERLY LEADING Robin Lane & the Chartbusters for Warner Bros. Records, is now recording in MCA Music Studios, L.A., with Stan Lynch (Tom Petty drummer) Elliot Easton (Cars guitarist) and Leroy Radcliffe (ex-Chartbuster).

## Playing Games

**T**AP, DEVISED BY H. R. "TOM" SAWYER, a California philologist, is a thesaurus/dictionary disguised as a word game. TAP consists of two decks of tap cards, a spin dial and a score pad, and the words are not simple. Sawyer told one writer, "I'm not going

to lower the difficulty of the words just to hit the masses. If they don't buy it, I don't give a damn. It's going to stay highbrow." Sesquipedalians among us may order TAP by sending \$16 to Logophilia Unlimited, Inc., 2253 Park Blvd., Palo Alto, CA 94306.

**P**ENTE, PRONOUNCED PEN-TAY, recently sponsored a \$10,000 World Open Pente Championship in Dallas, with first prize of \$5000 cash, a week for two in England and a Grecian urn (say what?). Based on the Japanese game Gō, Pente is four years old and determined to be five.

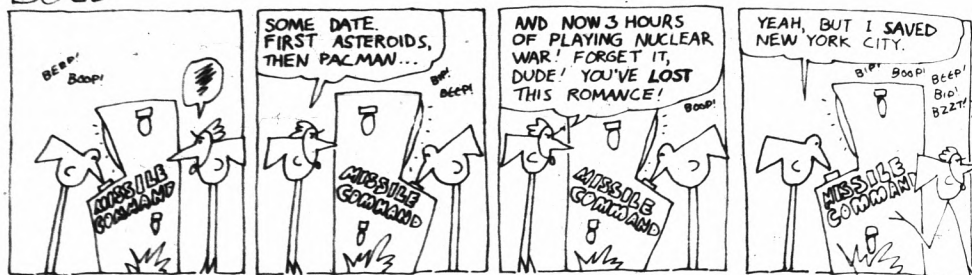
## Like the Song Says, "Don't Go ..."

**R**UMORED THAT "Wolverton Mountain," lovably ridiculous 1962 C&W/crossover hit for Claude King, is being developed into a film.

## You Should Be Dancing, Yarrgh!

**A**CCORDING TO A RECENT report in *Variety*, the State of California is

**BOLD**



pioneering a new treatment for convicted sex offenders, sort of a litmus test for their progress in therapy. Prisoners go to discos for an evening of discreetly observed mingling. If they can shake a tailfeather without resorting to strangulation holds, improvement is assumed. However, in the milieu of a disco, it isn't easy to tell a maniac from a victim of Saturday Night Fever: at least two inmates have escaped in the stroboscopic confusion.

Moreover, suggested the *Variety* reporter, perhaps a disco evening should be considered "cruel and unusual punishment." His alternative sugges-

tion: take offenders to a punk club. If they mingle successfully, lock 'em up again. If they shy from slam dancing, pronounce them cured.

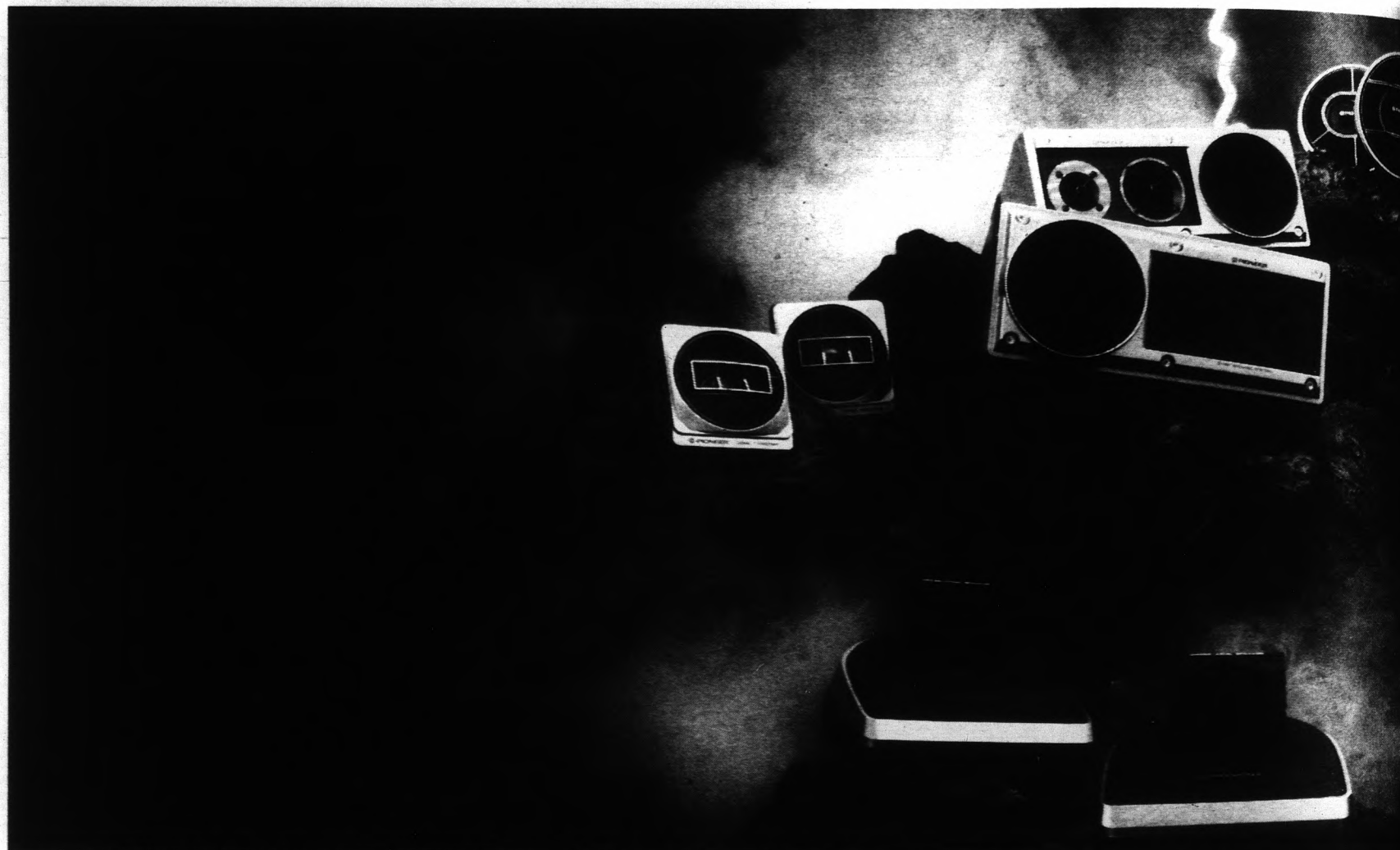
## Just What Are Your Favorite Stars Up To?

**S**YLVESTER STALLONE will write and star in *Pals*, a contemporary comedy; later this year we'll see him one more time as Rocky in the third installment of that saga; and he just finished *First Blood*, after many delays and several injuries.

**S**COTT GLENN, the coach in *Personal Best* (and the sexiest man in *Urban Cowboy*) will play astronaut Alan Shepard in *The Right Stuff*, based on Tom Wolfe's book. Dennis Quaid and Sam Shepard also star.

**A**MY IRVING left the Broadway cast of *Amadeus* to travel to Europe, where she'll star in *Yentl*, directed by Barbra Streisand.

**M**GM IS RE-RELEASING *A Clockwork Orange* because it is deemed a "precursor of punk" and as such may intrigue a whole new generation of freaks.



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The above tortures are inflicted on not one, but

## One fr

Starring:  
Raul Julia  
screenplay  
Arman  
Coppola.

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# ON SCREEN

## One from the Heart

**Starring:** Frederic Forrest, Teri Garr, Raul Julia, and Nastassia Kinski; **screenplay by** Francis Coppola and Arnyan Bernstein; **directed by** Francis Coppola.

Francis Coppola has taken a simple love story and produced one of the most wonderful movies in years. *One from the Heart* is about losers, living out their second-rate lives in Las Vegas, a town that only cares about its big winners. Frannie and Hank (Garr and Forrest) are celebrating their fifth anniversary of meeting and subsequently living together, but on this July 4th they argue and go out on the town separately.

When Coppola announced that he was building a complete replica of the Vegas strip on a Zoetrope Studio soundstage, it seemed as if he was getting a bit carried away. Here he was, making a simple musical romance, and the budget was quickly approaching the grandiose scale of Coppola's recent epic classic *Apocalypse Now*. At

*One from the Heart*'s Final Preview Showing at New York's Radio City Music Hall it appeared as if every dollar were well spent. No detail seems to have been omitted: the colors are gorgeous, including the only opening credits that could ever be described as breathtaking. At times it appears as if the characters are secondary to the visual wonders. We are being shown a story about marginally ordinary people who aren't half as interesting as the town they live in (although, oddly, we never see gambling, we just hear it). *One from the Heart* works under the premise that its insignificant characters are only a minute part of Las Vegas, the glossy, overbearing town that engulfs individuals into a blurring swirl of anonymity.

Blues artist Tom Waits has provided a superb soundtrack, with vocal accompaniment from Crystal Gayle. Their music is the perfect backdrop to Frannie and Hank's dreary lives, where people change their hairstyles in the hope of changing themselves. Raul Julia as Ray, Frannie's singer/piano player/waiter fling, turns in an outstanding performance. His Latin seduc-

tion scene, with its hysterically corny mambo "mood music," is one of the film's highlights. Lainie Kazan and Harry Dean Stanton are funny and touching as Frannie and Hank's friends who find one another through their friends' misfortune. Unfortunately, though, Nastassia Kinski's role (no fault of her own) is easily the shallowest and least effective of all. Even Kinski's greatest asset, her beauty, is never fully exploited. Like Julia, Kinski's Leila, a circus performer/striptease artist, is merely an exotic oddity, both interesting targets for our heroes' straying.

Photographer Vittorio Storaro (also with Coppola for *Apocalypse*) has used every trick to delight the eyes with gorgeous colors and dazzling cinema. Every scene has a surrealistic touch to it, from cartoon moon and stars to a Las Vegas strip that's just too bright and too real. It's a story about real people in a real town, yet somehow it comes out feeling like a wonderful fantasy, a romance that captures the lives of eminently forgettable people and makes us want to remember them.

**Eric Flaum**

## Personal Best

**starring** Mariel Hemingway, Patrice Donnelly, Scott Glenn and Kenny Moore; **written, produced and directed by** Robert Towne.

Two track athletes meet at the 1976 Olympic trials and literally run off together. Over the next four years they are variously lovers and rivals, finally reconciling as friends during the 1980 Olympic trials. Standard sports melodrama, except for a modern twist: the athletes are women.

For his directorial debut, Academy Award-winning screenwriter Robert Towne (*Chinatown*, *Shampoo*, *The Last Detail*) has coincidentally touched on two themes-of-the-year: track (cf. *Chariots of Fire*) and homosexuality (*Making Love* and the upcoming *Partners*). Nonetheless, the film breaks new ground for American movies, both in its celebration of strong, muscular women athletes, and in its unflinching portrayal of a lesbian relationship.

Towne handles that relationship — between pentathletes Chris Cahill (Hemingway) and Tory Skinner (Donnelly) — with a sensitivity and psychological precision that avoid stereotypes. He's also on target with the athletes' complexly motivated and motivating coach (Glenn, remembered as the sexy and dangerous Wes Hightower in *Urban Cowboy*), and with Hemingway's heterosexual love interest, played by *Sports Illustrated* writer Kenny Moore. Hemingway is convincing and ingratiating, if a bit whiny, but Donnelly (a former hurdler who had never acted) and Glenn set off the most sparks with their intense, edgy performances.

But despite the stirring sports action and Towne's telling dialogue and characterizations, something's missing in *Personal Best*. Most of the problems probably involve first-outing jitters — flatfooted cutting, lines topheavy with Meaning, and especially a lack of background on the main characters. Unlike *Chariots of Fire*, which was consumed with motivation, *Personal Best* leaves us wondering why these

(Continued on page 15)



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# ON DISC

## DAVID BYRNE Songs from the Broadway Production of The Catherine Wheel

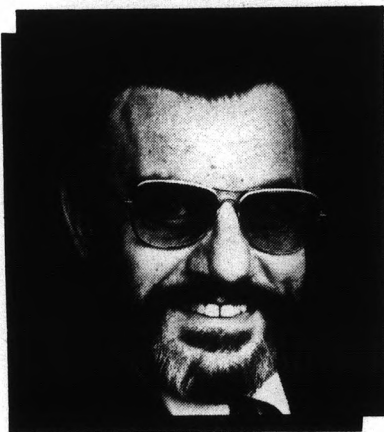
(SIRE) David Byrne's sometimes stark, sometimes sonorous compositions for modern-dance maven Twyla Tharp's *Catherine Wheel* project represent a logical extension for the head Talking Head's recorded work to date. At various times on this ambitious effort, Byrne recalls the wired-tight anxiety of his early Heads songs, of *Fear of Music* and *Remain in the Light* and the spacey minimalist doodling that mark his many collaborations with Brian Eno. (Eno, along with Heads keyboardist Jerry Harrison, guitarist Adrian Belew and percussionist John Chernoff, are the core of Byrne's *Catherine Wheel* ensemble.) A handful of tunes here feature the wailing, worried trademark Byrne warble: "His Wife Refused," probably the LP's most Talking Heads-ish track; the emphatic, repetitive "What a Day That Was"; "Big Business," with its "fierce and high" and "galloping" guitars (Byrne's liner note descriptions); and "Big Blue Plymouth (Eyes Wide Open)." Others are rich, aural abstractions: the Byrne/Eno piece, "Two Soldiers," "The Red House" and the ethereal "Light Bath." Through it all, *Catherine Wheel* resonates with fast, fluid movements and an almost sensual ambience. There's a vibrant sense of the physical at play here, a physicalness that Byrne explores with wit and intelligence.

Steven X. Rea

## JOHNNY OTIS The New Johnny Otis Show

(ALLIGATOR) If the history of rock & roll is the blending of white and black styles (and it is), then Johnny Otis is one of its greatest exemplars. The son of Greek immigrants, he grew up in the black ghetto of Berkeley, California and went on to lead a mostly black swing band at the Club Alabam in Watts in the late Forties. His 1958 hit, "Willie and the Hand Jive," is as much a favorite of musicians (Eric Clapton is one of many who've covered it) as his moody late Forties waxing, "Harlem Nocturne," is of choreographers and strip-tease dancers. Anchored with a cross of Bo Diddley and cha-cha rhythms, "Willie and the Hand Jive" is still a treat — either a rebellious nonsense song or a rebellious nonsense song, it's hard to say which.

The New Johnny Otis Show, from Chicago's independent Alligator label,



echoes the old days when Otis led a band and a passel of eager young singers in a touring revue.

Kicking off with the New Orleans warhorse "Drinkin' Wine Spo-Dee-O-Dee," Otis fades the tune out with some characters talking about merging their loose change for loose wine. One thinks he spies a dime on the pavement; "That ain't no dime, man, that's spit," instructs his companion. After this rhythmic silliness, guest vocalist Charles Williams makes it lovely with a version of "Every Beat of My Heart," Otis backing him on the vibraphone. Then comedy returns with "Jonella and Jack," a war-of-the-sexes duet backed by a vamp similar to that on Otis Redding and Carla Thomas' "Tramp." Jack says he plans to leave Jonella, citing her "evil right cross" and her big feet that deliver a kick "like a Clydesdale horse." Jonella hips Jack that he isn't going anywhere, and that he'd better "Pay some attention/To all that I mention/Cause boy, I'll snatch you right outta your shoes!"

All the tracks, which were recorded in May of 1981, have a live feel to them — skillfully, but not painstakingly laid down; witty, but loose. Worth plenty of note is the guitar playing of Shuggie Otis, Johnny's son by a marriage to a black woman.

Otis *fills* knows several tasty fills, mostly pentatonic and subtle, stylistically somewhere between B.B. King and T-Bone Walker. With all the change-ups of rhythm, song style and vocalist in *The New Johnny Otis Show*, Shuggie Otis' guitar work is the needle and thread that sews together one of the best party-and blues records in many years.

Byron Laursen

## Ocean Drive Vols. 1-3

(BEACH BEAT RECORDS) The authentic Carolina coastal item is an infectious kind of easygoing soul music that two generations of Southeasterners have danced and romanced to on their waterfront holidays. It's largely black music and its chief trait is its all-encompassing tolerance rather than its exclusivity. As featured on *Ocean Drive*, beach music includes everything from rutting Fifties rockers (Joe Turner's "Wee Baby Blues") to early Sixties pop cookers (Doris Troy's "Just One Look") to the subtle soul of "Ms. Grace" by the Tymes (1974). The common characteristic is an inviting, loping gait that seems to pop up in most of these tracks; relaxation and unrushed energy seem to be the keys.

Since the beach music scene is a phenomenon unto itself, it has built its own traditions, sired its own stars and charted its own hits. Some of them you'll recognize instantly — Vol. I features the Drifters' "Up on the Roof" and the Trammps' "Hold Back the Night" among others; Vol. II offers Bruce Channel's "Hey Baby" and the O'Kaysions' "Girl Watcher" while Vol. III includes Mary Wells' "My Guy" and Archie Bell's "I Can't Stop Dancing."

But the series' real joy is that it presents plenty of opportunities for discovery. Edwin Starr's incredibly "up" "S.O.S." and William Bell & Judy Clay's "Private Number" turn up on Vol. III, and Vol. II gives us the chance to hear Arthur Alexander's original "Anna," covered by the Beatles on their Veejay lp. And, as the TV mail order ads say,

there's more, much more.

Whether for a cost-efficient way to corral several solid R&B hits in one place, or discovering lost gems from a regional music scene remarkable for its vitality and variety, *Ocean Drive* is a great avenue. You can cruise past or park, meet old friends or make new ones. There's always something going on down there.

Gene Sculatti

## ABBA The Visitors

(ATLANTIC) Times must be getting hard if even a band like Abba, the heretofore-carefree Swedish pop rockers, releases an LP of heavy sentiments. Yet that's what the foursome's new album, *The Visitors*, apparently is meant to be: a serious look at broken romances, parental guilt and other less-than-upbeat themes. There's a bit-

tersweet taste to Abba's current brand of bubblegum here.

"The Winner Takes It All," the group's fatalistic single of last year, was the tip-off that Abba was changing direction. Building its remarkable international success upon joyous hits like "Waterloo" and "Dancing Queen," the Scandinavian quartet in the past excelled in creating sugary but irresistibly catchy pop songs. Critics disdained their lightweight lyrics and cheerful manner, but the public world-wide responded to Abba's easy appeal again and again.

*The Visitors* is something else again. The title track is a slice of modern-day paranoia set to a chilly synthesizer line, kicking off the LP in a disquieting manner. A sombre tone likewise is found in "Soldiers" (a look at impending war) and "One of Us" (a self-condemning lament). The melodies for most of the songs are moody Europop pieces, huffing and puffing to

a singsong beat that's more unsettling than infectious. Abba has taken its trademark style and reworked it into dark, oversentimental cabaret music, full of regret and foreboding.

When they were an effervescent capitalist group, Abba could be appreciated as good clean fun, if nothing more. *The Visitors* doesn't offer any such quick highs, yet fails to entertain on a more intellectual level.

Barry Alfonso

## JOAN JETT I Love Rock 'n' Roll

(BOARDWALK RECORDS) Power chords attack us right off the bat and then, enter The Tough Attitude — a must accessory for any heavy rocker worth his or her salt. The title track is reminiscent of Leslie West and Mountain, a heavy metal pop band from the

# ON TOUR

## Joan Armatrading WARFIELD THEATRE, SAN FRANCISCO

JUST outside the Warfield the main drag was jammed with a frenetic scene: cars paraded up and down, horns blared, passengers leaned out flashing "We're Number One" signs while pedestrians swarmed onto the street to contribute their own whooping and hollering in celebration of the San Francisco Forty-Niners' Super Bowl victory that afternoon.

Inside the classy, old-fashioned Warfield, the atmosphere was equally festive, but for a different reason. Joan Armatrading, the vital West Indies-born British singer-songwriter, was providing the audience a stirring, stunning 85-minute set.

Armatrading, dressed head to toe in white, opened the show just like the new record: simple, heavy synthesizer lines gathered attention to frame the singer chanting "I'm lucky, I'm lucky..." From "I'm Lucky" she and her backing band moved into "Down to Zero," then "I Wanna Hold You" and "Rosie."

While the set emphasized songs from *Ladders*, Armatrading drew from all stages of her career, which, ultimately, was both a blessing and a curse. This range of material afforded an opportunity to trace her steady progress as a songwriter; it also lent considerable musical diversity to the proceedings — a jazz-tinged passage here, some folk-based tenderness there, mixed in with the Jamaican strains and snappy rock she currently favors.

But a few times the blend of styles chipped away at the cohesion and pacing of the performance, particularly toward the end when Joan, playing acoustic guitar, and her superb band — guitarist Gary Sanford, bass and stick player Jeremy Meeks, keyboardist Dean Kluzate, drummer Justin Hildreth, multi-instrumentalist Julian Diggle — locked into a long, pointless jazzy-jam.

However, this was an isolated flaw within a triumphant presentation. Armatrading's vocals were forceful and marvelously expressive, whether belting out a sinewy rocker like "Is it Tomorrow Yet," or crooning the gentle, poignant "The Weakness in Me."

She rendered these and other numbers with sufficient clarity and emotion that even those audience members unfamiliar with some compositions found it easy to connect with her lyrical themes, which can convey vulnerability one moment ("And I need you") and independence the next ("I sit here by myself/And you know I love it") — somehow avoiding a stumble into contradiction. As acutely as any active songwriter, Armatrading understands the quirks of romance and everyday emotions.

Duncan Strauss

## Nathan Milstein

ACADEMY OF MUSIC,  
PHILADELPHIA, PA

One of the most striking phenomena of musical performance in this century has been the dominance of classical violin playing by a handful of Jewish virtuosos who were born and given their early training in Tsarist Russia. But although their influence can still be felt in the playing of some of today's younger violinists (Itzhak Perlman, for one), the masters themselves are now mostly silent; the most famous of these, Jascha Heifetz, is now past 80 and has not played in public for nearly a decade.

Nathan Milstein is the last of this school to hold the concert stage, and he continues to hold it like a vise. At 77, his technique shows little sign of the deterioration that normally besets colleagues who are 15 to 20 years younger, and his phrasings are more thoughtful and elegant than ever. That elegance, coupled with the sheer *joie de vivre* that he brings to his playing, still makes for a unique listening experience.

The highlight of his Academy recital

was Bach's solo Sonata in G minor, which he seemed to dash off with the greatest of ease even while striving to project as many of the mysteries of Bach's musical thought as one man can. I think his interpretation has become subtler and more understanding than even the one included in his prize-winning mid-Seventies album of the Bach solo works. Brahms's D minor sonata, by contrast, gave him the opportunity to show that he is still capable of high drama as well as high musicianship.

After intermission, fireworks. Seemingly effortless renditions of two of Paganini's man-killing Caprices were followed by Milstein's own brilliant reworking of Liszt's thoroughly pianistic *Mephisto Waltz* into a solo-violin showpiece. Two Tchaikovsky pieces closed the program, the *Meditation* providing a bit of repose with a closing high D which seemed to float to infinity before the *Valse Scherzo* brought it to a rousing finish. There were two encores, by Bach and Liszt, and if the audience had had its way there would have been more.

Sol Louis Siegel

## Jaco Pastorius

DOROTHY CHANDLER PAVILION, LA

JACO PASTORIUS' rather formidable reputation (Weather Report, Joni Mitchell) as a bassist and composer preceded him. But no one attending his two-night stand at the Dorothy Chandler Pavilion (home of the Los Angeles Philharmonic) was quite prepared for the phenomenally musical performances he generated there. On the first leg of a brief national tour (which included shows in Chicago and NYC) to promote his new Warner Bros. album, *World of Mouth*, Pastorius gathered a dozen of L.A.'s top studio and jazz men — trumpeters Snooks Young and Chuck Findley, trombone Bill Reichenbach and reedplayers Marty Krystall and Gene Cipriano among them — in addition to friends from Florida (steel drummer Othello

late Sixties. The story line finds Joan hitting on a younger guy; to celebrate this meeting of the minds they put another dime in the jukebox to celebrate rock n' roll. The song is contagious but easy to hate.

Most of the material on this LP is too heavy handed to be fun. There is no hint of humor or any other emotion displayed in these ten tracks. Even "Nag," a tune that is supposed to be funny, receives Jett's blasé treatment.

There are three remakes on this album. None of them stands up to the original or adds anything to enhance the song or brings out anything worthwhile in Jett's performance. "Crimson and Clover" is a bad rehash, "Bits and Pieces" falls flat on its face, and the pièce de résistance in bad ideas is "Little Drummer Boy"—how's that for a remake? Jett has a very hard time singing this; she can't seem to stay on the melody line.

Donna Ross

Molineaux was a particular standout) and the "Word of Mouth" band—Randy Brecker, trumpet; Bobo Mintzer, reeds; Don Alias, congas, percussion; Peter Erskine, drums; Dave Barger, trombone, tuba; Peter Gordon, French horn—to play a program that was as diverse as it was grandly exciting.

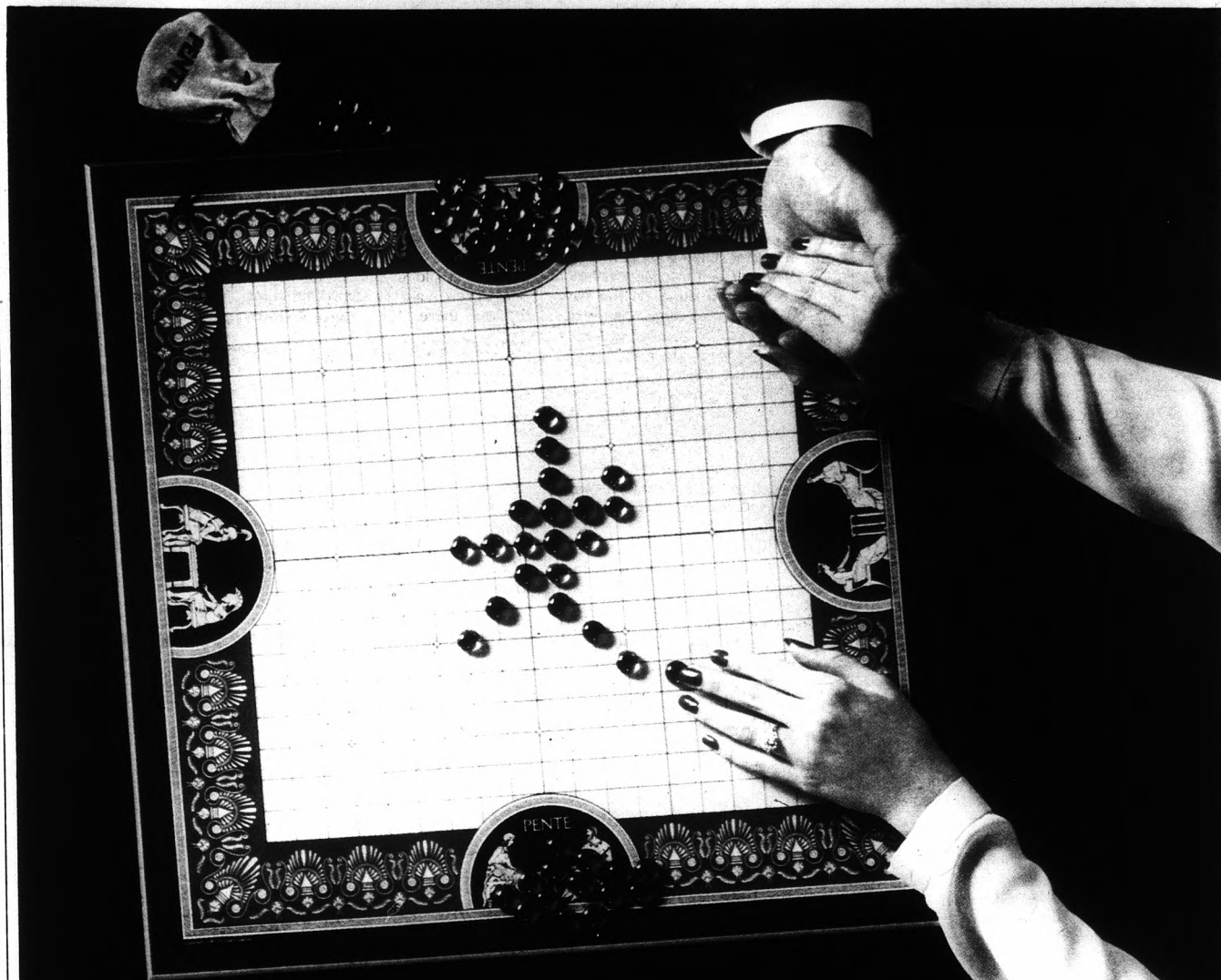
On Monday, "Invitation," the Bronoslav Kaper movie theme that has become a jazz standard, was given a brisk reading, and behind potent solos from Brecker and Mintzer, Pastorius took charge, playing swift, repeating phrases, walking those notes with a high-pitched tone, or playing chorded smears of the melody followed by single ringing notes that stood out like shimmering stars.

The 1945 Miles Davis classic, "Donna Lee," served as the bebop opus of the night. Opening with Barger's multiphonic tuba solo, where he would play one note while simultaneously humming another to produce yet a third tone, the very complex melody was then played by Mintzer (bass clarinet), Brecker, Barger and the leader. Mintzer's solo was exotic, as he had attached a digital delay device which repeated what he had just played in a cascading manner, creating a fuzzy sound as if he were playing underwater.

Perhaps the two pieces from the *Word of Mouth* album—"Liberty City" and "Three Views of a Secret"—best indicated Pastorius' promise as a composer and arranger. "City" is a cousin of "Teen Town," a number featured with Weather Report, a zippy little tune that builds and builds, with melody lines from the full band interweaving splendidly. During the shout chorus, the whole ensemble rocked, filling the 3000-seat hall with wave after wave of bright orchestral sound, achieving a Basie-like glow.

Pastorius closed with "Fannie Mae," recalling the days he spent on the rock circuit with Wayne Cochran and the C.C. Riders. Though his vocal wasn't strong, it was delivered with the same bubbling spirit that had made the concert spectacular.

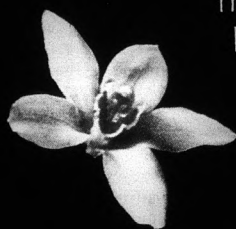
Zan Stewart



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# Summer Sneakers

## Hot Air Ballooning — The Last Travel Frontier

BY BUDDY BASCH

In our highly mobile society, most American students have toured this country (and overseas) by plane, train, car or bus. Some have traveled by bicycle, motorcycle, mule, horseback or gone via skateboard, tram, surfboard or the original way — on foot. Very few, however, have had the fun and excitement of a hot air balloon ride, a sport that's becoming increasingly popular. Owning a balloon and its gear isn't

cheap, but flights in them at fairs, meetings and balloon rallies are relatively inexpensive, considering the unique excitement they provide. There is literally nothing like soaring among the clouds.

Ballooning is different for several reasons: speed or direction cannot be controlled; the wind decides that. Wind direction determines landing sites, and there is obviously no steering apparatus or brake. There's also no noise (except the gas burner's comforting sound) and, since balloons move at the wind's speed, there's no breeze and very little feeling of motion.

Our initial experience was at the Great Wisconsin Dells (Wis.) Hot Air Balloon Rally. We arrived at the field at 6 a.m. Balloons were lying on the ground, burners were lit and huge fans were forcing hot air into the balloons, which were already hitched to gondolas. The bags filled with hot air and rose slightly, tugging gently at the gondolas.

Pilot Ray Johnson, an Illinois state transportation official, an expert balloonist and a fixed wing pilot, received permission from a rally official and motioned me into the gondola. It being upright, this entailed something like leaping over a four-foot fence. Johnson and his co-pilot friend followed me in and Johnson turned on the propane burner and adjusted the mixture. We started

what I thought was our ascent, but the gondola tipped over, piling Ray, his friend, my photo equipment and me on the cold Wisconsin Dells dirt in a heap.

Onlookers from other teams rushed over and righted the gondola, because laughter had rendered us unable to help. "Not enough juice," muttered Ray. "Hang on, this time we're going!" The heat blast reflected down and I was glad I'd put on the motorcycle helmet given me earlier. Then came a funny sensation — not like the effect of going up in an elevator, an airplane, escalator or swing, but the feeling that I was remaining still and the ground was falling away from me.

We quickly gained an altitude of 500 feet. The only instruments on board indicated fuel, altitude and direction. Our speed increased to about 50 miles an hour and Johnson explained the two ways balloonists can slow down: bump gently on the ground or bang along the treetops. He did the first, after showing me how to brace myself. It felt like I'd jumped off a four- or five-foot ladder. He hit the ground, immediately increasing the gas and rising. Then he started banging treetops: too high and we wouldn't slow down, but too low could be disastrous if we got caught in the treetops and the gondola tipped. It's worth mentioning here that no one wears parachutes. They wouldn't help, as we were too low to allow them to open properly.

After about twenty minutes aloft, Johnson said we were getting low on gas and asked us to look for a level field. I pointed to one about a thousand feet ahead. The wind shifted and Johnson sighed, "We'll never get near it. We need one ahead, a little to the right — about one or two o'clock." We spotted another area and Johnson turned down the gas jet. Suddenly an unnoticed power line loomed up just ahead. Johnson hastily cranked the gas way up and we did a motion like jumping over the line, all agreeing we hardly wanted to land on it!

Gas was getting quite low and Johnson looked a bit worried. "We should find a landing spot quickly," he said, emphasizing the last word. He grabbed the radio. "I'm near a big swampy field, just north of a railroad crossing with a pond on the right. The farmhouse is white with a red roof on a dirt road. No more transmissions. Out!"

The field looked as though it was under water. "Can't help that. Brace yourself for the landing." I grabbed the two nearest ropes, squatted slightly and we bumped down surprisingly softly, right on the edge of a bog with almost no fuel left. "Get out before the bag collapses," shouted Johnson. We jumped onto damp ground, feeling as though we had "sea legs," a sensation which lasted only a few minutes.

A farmer ran over, surprised at the way visitors had arrived on his land. He was pleasant enough, inquiring about equipment, how we happened to choose his field, how hard it was to fly, etc. (Most U.S. states have a "Welcome Trespasser" law which says, in effect, one cannot be prosecuted for trespassing, because you have no control of where you land, but you are responsible for any damages caused by your landing.)

Little more than five minutes later the "chase car" arrived, we all lifted the gondola onto the trailer attached to the station wagon, removed the burner unit, folded up the balloon and tied everything down securely.

On the way back to the starting field there were refreshments from the beautifully-equipped wagon's refrigerator. There were also comments about our flight, seemingly-exaggerated tales of

earlier flights (probably for this novel's benefit, judging by the smiles) and anecdotes about other balloonists. It was all in fun — which is precisely the way one could describe the entire exhilarating experience.

*There are so many balloon rallies and clubs, as well as other special events, it would be impossible to list them or to quote prices for participating. It's fair to assume that approximately \$20-\$50 (depending on length, location, fuel cost and other factors) would be an appropriate charge for an ascent. Interested readers should contact their state's Department of Transportation or Aviation, Civil Air Patrol, the Public Library or the Public Affairs Section at their closest airport.*

## North to Alaska

BY DON ROBERTS

The most primeval path in America heads north. Wisdom from the simplest waterfowl dictates the direction ... turn right at the blue Pacific and keep pounding pavement until the neon glow of civilization fades into mountain darkness. Immediately west of Anchorage and north of Fairbanks the ardent nomad will discover a corner of continent coolly uncivilized by roads — one vast vault of wilderness. Wilderness and nothing but ...

Alaska ... it's more accessible than you think. However, getting there is more than half the problem and way more than half the expense. But it is a misconception that you must sacrifice your entire net worth, plus violate "unguarded piggy banks, just to secure passage to Jack London-land. Whether travelling by land, sea or sky, your brain (not your life savings) will get you farther north, more miles-per-wile, than the most footloose statesider would imagine.

## Not All Can Alcan

The Alaska-Canadian highway is hard in more ways than one. Nearly all of the Canadian portion of this timbered thoroughfare is gravel surfaced and in some places barely surfaced at all. The dust is so overwhelming that it is illegal to drive without your headlights blazing and even then cars are often swallowed up like the victims in a B-grade sci-fi flick. Any vehicle which is not sealed as tightly as an Egyptian tomb soon acquires the interior of a can of Calumet, while the shrapnel-like gravel gnaws the exterior and chews steel-belted radials as if they were Hubba-Bubba.

But don't let these practicalities numb your Nikes. The meandering mercenary who is motivated may harness some cheap, possibly free, horse power. The tactic is prosaic but not altogether artless. Simply run a classified ad in the Portland, Seattle, or Vancouver (B.C.) newspaper offering to help with the task of driving to Alaska. Timing and not a little luck will make the difference between wheeling 'n dealing or just spinning your wheels.

## High Planes Drifter

By winging it to Alaska on Wien or Western Airlines you can leave home in the morning and ogle a moose on the muskeg by late that after-





"Cause tramps like us, baby, we were born to tour!"

down. But sky travel has lofty disadvantages: 1) you can't get there on pop-bottle refunds and 2) you miss a lot of country, a sense of the scope of the continent, when soaring over the planet at 40,000 feet. Obviously it is necessary to hug the stratosphere to avoid bumping the landscape, but the ticket can be brought down to earth.

If you join a group you may capitalize on tour rates—25% to 35% less damage than individual fares. By remaining with the flock, you may also receive considerable discounts on lodging, overland transportation and even grits. For the self-starter there is one other scam ripe for the squeeze. Most airlines (depending upon the rules of the specific carrier) will absorb the bill for any cowboy capable of mustering a herd of 15-40 simultaneous passengers.

Camaraderie also allows the cost effective hiring of a bush plane, the most common mode of "mush" in modern Alaska. Float plane fees average about 120 clams an hour, but these sturdy craft will haul four passengers and enough camping gear to establish an incorporated town. Split four ways, a relatively ambitious flight may be financed for mere bird seed.

## Sea Alaska

Since Alaska has more coastline than the rest of the United States combined, the Alaska Marine Highway system is as natural to the north as sourdough pancakes. Nine vessels comprise the fleet and although these ferries do not feature the opulence of *Love Boat*, they are the most snazzy and snug "busses" in Alaska. While private staterooms can be reserved in advance, both the dorm and deck rates better accommodate the pilgrim on a pittance.

Ferry passage costs a quarter of the simoleon required for air travel and it is twice as educational, not to mention the immeasurable entertainment factor. During the off-season, which is most of the year (September to June), you can well afford the fjords. Tickets on the Alaska Marine Highway are never cheaper and one may elect to extensively sail the "inside" with the express purpose of floating into scenic delirium—including whale in their favorite wallows and the most extraordinary mountains-meeting-sea on the globe.

To gain access to parlors of jutting ice and the satin hysteria of a thousand waterfalls, write to the Alaska Marine Highway, Pouch R, Juneau, Alaska 99811.

## Beating Around the Bush

There is too much wilderness in Alaska, both designated and undesignated, upon which to merely reflect, much less leave an impression of your Tyrolean hiking boots. Consequently, to become familiar with even a small percentage of the natural wonders you must limit your scope... select the specific geologic decor which focuses in your mind's eye.

The Valley of the Ten Thousand Smokes, a lunar-like landscape created by volcanic tantrums, resides in short-fused harmony within the forested boundaries of Katmai National Monument. Apart from the eerie, ash-filled valleys, this 16,800 square kilometer monument—more than twice the size of Delaware—offers boating on island-studded lakes, countless hiking trails and more wildlife than a Disney feature. Come to Katmai prepared for any barometric extreme from sunshine and skivvies weather to sudden *williwaws*, cold and gusty rainstorms that can blow your socks off with your boot laces tied.

With subtle transfer from fire to ice, Glacier Bay Monument is sanctuary for creeping phantoms of ice. This 13,579 square kilometer park hosts slumbering remnants of the ice age that began 4,000 years ago, including 16 active tidewater glaciers, gouged-out fjords, and bays silently populated with drifting icebergs. Although this area is starkly foreboding, wildlife, particularly sea birds and mammals, abound. The few rugged hiking trails ensure isolation. For those who wish to press muzzle-to-muzzle with deer, moose, bear, foxes, wolves, caribou, and the rare dall sheep, Mt. McKinley National Park is unrivalled. Dominated by a mountain so high (6,194 meters) and massive that it creates its own weather, this broadly based park is divided into separate ecosystems. A limited access scheme guarantees that you may explore any one of these distinct areas and never bounce an eyeball off another soul.

## Advice and Ascent

Before blithely treading unfamiliar mountain terrain one must acknowledge the implied dangers. The ignorant and ill-prepared often set themselves up for surplus suffering. Carefully study your routes and destinations in Alaska and always leave a copy of your itinerary with the nearest ranger station or county-mountie before proceeding into the depths of the bush. If anything should go awry they'll start looking long before your bones are unearthed in an archeological dig.

Shape up before shipping out; there is no substitute for a backpack bivouac and taking measure of your lung and leg power. Do not for a moment consider skimping—Spartan is silly. Top dog foul-weather wear, munificent mountain tents, minus-0 sleeping bags, and cushy ground pads are often the only articles keeping the rigor from turning mortis.

Do not under any circumstance leave home without your Foster Grants. The sun ricochets off the ubiquitous waterways and snow-fields with penetrating ferocity and only *polarized* sunglasses will keep your vitreous humor-ous.

EVERYTHING you have heard about the curse of Alaska's militant and mutant mosquitoes is true. But if you dip your dermis in *Muskol* daily you will remain relatively immune to a bloody blitzkrieg.

If you should forget your sunglasses and *Muskol*, first you'll be struck blind, then the "mosies" will slice your hide thinner than corned beef at a New York deli.

No creature on the tundra can inspire terror like the bear, especially *Ursus borribilus*—the grizzly or brown bear. Since visitors to National Parks are not allowed to pack Howitzers, the best safeguard against belligerent bears is intelligent pacifism. Bears are grumpy, near-sighted warlords but they will leave you alone if you do not crowd their territory, holler at them, or wave your arms and act demented. Bears interpret such behavior as aggressive.

Stand still and show bruin your face. The furless human countenance is an awful sight and a natural deterrent. Never turn and run; bears spontaneously chase cowardly critters. Stay placid, even if pale around the gills. Grizz and you will come to a mutual agreement regarding space.

If you desire wilderness lodging but don't quite relish the uncertainties of camping out, then the Forest Service Cabin System may be your cup of comfort. These cabins are located in

two regions of southeastern Alaska—the Prince of Wales Island and the Ketchikan/Revillagigado Island area. Each cabin is splendidly isolated and access is possible only by boat, float plane or trail. Some cabins are situated on the salt chuck, while others reside on streams and mountain tarns.

Forest Service cabins are held by reservation on a first come/first served basis. Reservations are not accepted until the rental-maintenance fee of five frog-skins per night is paid. To keep lulled patrons from home-steading, the limit of stay is seven nights in the summer and ten nights in the winter. The Forest Service has prepared a sleek, 35-page catalog which is free upon request: Forest Supervisor, Tongass National Forest, Box 2278, Ketchikan, Alaska 99901.

## Mountain Matriculation

Noted ecologist Eugene Odum once stated that "...there is more information of a higher order of sophistication and complexity in a few square yards of forest than there is in all the libraries of mankind." The dedicated pastoral pupil owes it to himself to study a piece of Alaska—a veritable black hole in the terrestrial Universe.

## Making a Travel Guide

BY BARBARA J. ROCHE

When Harvard graduate student Linda Haverty traveled in Europe last summer, she dined on sheep cheeks, a cheaper menu item in Austria, snacked on a marzipan Ronald McDonald, and had a satchel of travel brochures and notes confiscated after a one-and-a-half-hour search when she entered East Berlin. These were some times to try a traveler's soul, but it was all in a summer's work for Linda, one of twenty student researchers contributing to *Let's Go Europe 1982*.

Over a half million student passports are issued each year, and the odds are good that students traveling to Europe will be packing an edition of *Let's Go* along with their passports and student I.D.'s. The *Let's Go* series is the only collection of travel guides written for students by students and updated annually.

*Let's Go Europe 1982* covers some 31 countries, including Iceland, the U.S.S.R., Egypt and Tunisia. The guide was researched, written and edited by Harvard students under the auspices of Harvard Student Agencies, a student service organization. From the basement offices off Harvard Yard, student editors work out itineraries.



Student researchers spend the summer in assigned countries, checking accommodations, tourist sights, restaurants and cultural information. The research priority is finding ways to make the trip affordable and interesting. Honesty in reporting is emphasized, and the result is a guide that tells it like it is... even when a city or hotel isn't so hot.

"If a place is cheap, but a little on the dirty side, we'll still mention it," said Rob McCord, student researcher who spent time in Iceland, West Germany, Ireland and Luxembourg. "But" he added, "we also mention that it's not the cleanest place in the world."

"We include these places and let people decide," added Linda Haverty, "because it's usually a relative thing. What one person considers to be a real lousy place, another wouldn't mind."

*Let's Go* has taken off since the first five-page guide to Harvard University charter flights was stapled together and distributed on the campus in 1957. Twenty-five years later, *Let's Go* is published by St. Martin's Press in six editions, including Europe, U.S.A., and regional editions on Britain and Ireland, France, Italy, and Greece, Israel and Egypt. Over 180,000 copies of the books were sold in the U.S., Canada, Europe, Australia and Japan last year, and one *Let's Go* staffer estimates that each copy is read by an average of five people.

What's the secret?

"Most guides are written more for the fun of reading than to actually be used," McCord said, "...and not incidentally, they're written for a higher expenditure of money."

McCord pointed out two areas where *Let's Go* differs from other travel guides. One, they're paperback newsprint guides made to be taken with you, and two, cost is a constant consideration in the guide's recommendations.

"Unfortunately, we can't just charge things to the company," McCord laughed, "We're constrained by our own budgets, so we have to be looking for the best deals on things."

Unlike other travel guides, where advertisers can pay to be written up favorably, *Let's Go* keeps advertising out of its editorial decisions.

Most of the mail received from readers is favorable, but sometimes there are complaints. A recent letter from two women travellers complained about the lecherous proprietor of an Italian *pensione* that had been recommended by a male researcher.

"One of the changes we've made over the years has been more of a consciousness of women travelling alone," said Assistant Editor of *Let's Go Europe*, Chris Billy.

Other changes revolve around the increased costs of travelling in Europe. The *Let's Go* staff says that it's still possible for the budget-conscious to travel in Europe, despite the fact that travel costs have skyrocketed.

"Europe isn't considered such a 'bargain basement' anymore, but people shouldn't be going there just because it's cheap," said McCord. "When I figure my expenditures, I always think of it as a matter of time spent in a place versus the amount of money I'm spending. I think anyone would prefer to give up a private bathroom if it meant adding another day to your trip. Good planning is the key."

"Now that Europe isn't so cheap, it's important that people determine their style of travel before going over there," advises Haverly, who spent the summer researching in the more expensive Scandinavian countries and Germany.

Camping is still cheap, even free in most parts of Scandinavia, where *pensions* are expensive. But in Italy, *pensions* are cheaper. If you know how you want to travel, and you're willing to sacrifice some comforts, you can make the trip last longer.

She also recommends Mark Twain's *Innocents Abroad* as pre-departure reading for young travelers.

Knowing a bit of the language is important, too, says Haverly. "On this trip I sensed more impatience with people who made no effort to speak the language. You'll probably be able to find someone who speaks English, but always ask first, and never assume."

The nature of the publication means that there are always problems, particularly when a country being researched is in a political upheaval. The student researcher in Poland last summer had problems travelling, and postal strikes hindered reports getting back to the States in time for publication. In Rumania, one researcher's report was confiscated at the local post office.

Researchers head for their assigned countries in mid-May, and in July the first reports filter into the HSA offices. The editing and organizing process then begins, and the pace picks up until the frantic week before the publisher's deadline in early September.

"You should have seen it," said one researcher of last summer's preparations. "There were people here around the clock, working, bodies on the floor asleep—it was pretty incredible."

No sooner are the *Let's Go* 1982 guides on the bookstore shelves than work begins on *Let's Go* 1983, between term papers and mid-year exams.

Students sometimes have a hard time juggling schoolwork around their *Let's Go* schedules, and the HSA office always has at least one person who must leave to write a paper that's due the next day. But the researcher's position appears to be the perfect summer job. Roundtrip airfare is paid for by HSA, and researchers receive a salary while they're travelling.

Linda Haverly sets the record straight for all the excitement, there is hard work, frustration, and occasional depression.

"It's really a strenuous job," she says. "We should have had to lift weights to get in shape for it. I went to Italy for a few weeks before coming back—after all that travelling, I really needed a vacation."

## Carnival in Trinidad

BY DEBORAH LEVIN

Imagine a national newspaper whose headlines read "ETHEL TUN-TUN IN FIGHT TO finish" or "NO ICE FOR CARNIVAL." Imagine a

television station, the only one for an entire country, broadcasting its carnival events live. And just in case you've missed any of the day's events, the 6 o'clock news is likely to present "highlights" of carnival for the entire 30-minute broadcast. This is at a time when El Salvador is on the verge of exploding, Polish workers call for strikes daily, and... well who knows what else is happening. This is Trinidad and this is carnival. If anything else is going on in the world—who cares?

Trinidad, a nation roughly the size of Delaware, is located 10 miles off the east coast of Venezuela. Sticky hot during the Carnival months, the country looks more like an impoverished South American ghetto than a resort paradise. The capital city of Port-of-Spain, crowded with people, cars and dogs, is host to the second largest street celebration in the world, surpassed only by the Brazilian festival in Rio. Just about all of Trinidad's million-plus people participate, a quarter of them outfit themselves in brilliant costumes, some of which require nearly a year to design and construct. In a country where phones seldom work, roads aren't serviceable, and people are accused of being inherently lazy, Trinidadians suddenly prove they are hard-working, efficient and productive when it comes to something they care about. It takes enormous effort to make a good carnival, and carnival in Trinidad is as good as it gets. No violent incidents were reported in 1981, compared to seven deaths in Rio de Janeiro.

It is the music of "Mas" (Carnival) that makes Trinidad's event unique. It provides rhythm and people play with the energy and enthusiasm that seems like celebrating a victory. Carnival music is planned, rehearsed and labored over. Steel bands—whose members number up to 100—are now among the most successful aspect of the carnival. What started out as banging on garbage pail lids and empty cans has grown into a sophisticated, sensitive sound. Some ensembles bolster their songlists with European classical pieces.

Carnival occurs during the two days before Lent, but the buildup to Mas starts in September when early "fetes" (parties) begin. By December, calypso music replaces all other forms. The first official event planned by the Carnival Development Committee is scheduled by January. On any given night there are dozens of "fetes" going on. It's a 24-hour public orgy that takes place day after day after day—and it's all subsidized by the government!

## The Plunk Festival of Sweinheim

BY KEITH WALLAN

The sightseer looking for a little extra local flavor in the grand tradition of Iron Age Germany would do well not to miss the quaint *Plunk Festival of Sweinheim*.

At the beginning of the festival, which comes ten nights after the last potato of the season has been dug, the children of Sweinheim dress up like twigs and rocks, and wake their parents at four in the morning by running into the bedroom with burning brooms held in their mouths.

After the parents have extinguished the brooms with their Oofils, or asbestos quilts, the Breakfast for Plunk may begin. A large pot of Sweetgrunt, or potato pudding, is prepared by the mother while the children stand in the sink balancing firewood on their heads. The father is busy at this time making the traditional Schlapp, or dung wreath, for the family's doorway. When the sweetgrunt is ready it is dumped in a pile on the floor, and the whole family enjoys fighting for all they can stuff in their faces, the same way their ancestors did over a thousand years ago.

When the Sweetgrunt has been finished, the family enters their cellar carrying several gaily decorated Pissaks, or goat bladders, filled with small magnets, old buttons, and bits of string. It is the ancient belief that this mystical combination will give free nose jobs to the Ugly of Sweinheim—but only if it is kept in a dark, loud place. Thus

the family locks the cellar doors and dances in the dark while making fessopoops, or loud, deplorable noises.

While the family units are performing the root cellar dance, the bachelors and street scrubbers of Sweinheim (all unmarried females over 18 are tradition-bound to be the street scrubbers of Sweinheim) begin the Ritual of the Folding Chairs. The ritual of the Folding Chairs was once celebrated as the Arthschlitt, or the beheading of the cleft-palate babies, until more civilized Sweinheimians petitioned to have it changed in 1799 to the unfolding and arrangement of Sweinheim's impressive collection of folding metal chairs. The tradition-conscious Unmarried Sweinheimians still hold on to the old ways, however, and usually manage to behead some symbolic inanimate object. One year it was the town's civil defense siren. Another time they used forty pounds of black powder to blow the spire off a neighboring village's cathedral.

It is now midday, and time for the Reaffirmation of the Plunk. There is a large stone structure in the middle of the village square which measures ten meters by ten meters at the base, is ten meters high, and has no measurement at the top because nobody ever bothered to get a ladder. This structure is said to contain the Plunk. The entire population of Sweinheim dresses like the person next door and forms a triangle around the stones while chanting the time-honored words: "Gat zipher Schtukinne shurt." Historians have roughly translated this as meaning "My trousers seem to have become entangled in my shirt," but this is a matter of heated debate in academic circles.

When the Reaffirmation of the Plunk is complete, the village runs backward through the streets to a large meadow by the river Oo. They then begin pulling up large handfuls of grass for the construction of the Thing, or thing. The Thing is made up entirely of the wet meadow grasses, and moulded to resemble Jerry Ford's football helmet. The youth of Sweinheim are put in charge of guarding the Thing and throwing anyone who means it harm into the nearby river Oo.

The sun is beginning to disappear behind the mountains as the rest of the village leave the youth with the Thing and fill their underclothing with bits of dry tree bark for the Zutupidtunt, or uncomfortable walk, back to the village. Once there, they will take their places on the assembled Folding Metal Chairs and spend the night dancing and sucking Schlingers, or oversize pop-sicles of potato schnapps, until they fall down.

## Summerfest

BY BONNY CHRISTINA CELINE

It's no secret that Milwaukee, Wisconsin is not considered one of the nation's major music markets, and it isn't—354 days each year. But for eleven days in early summer (twelve in 1982), Milwaukee's beautiful lakefront becomes Summerfest. And Summerfest offers more music, food and fun than any other single place from east coast to west.

Summerfest began in 1967 as a summer festival designed to cool off the hot scene of urban disorder that disrupted most large cities in the Sixties. But in the fifteen years that followed, Summerfest has become a not-for-profit civic-sponsored organization and Wisconsin's major summer tourist attraction. The reason for its continuing popularity is simple: it offers eight stages of musical talent (plus a children's stage) for twelve hours every day of the event, all going consecutively. It also offers food served up by some of Milwaukee's finer restaurants (not mere fair food), as well as Mr. Summerfest, weightlifting contests, fishing contests, a children's art contest, and enough non-musical activities to amuse everyone, from children through senior citizens.

Most Milwaukeeans consider Summerfest to be the most important event of their summer season (800,000 people passed through its gates during its run in 1981). For one thing, it is amazingly in-

expensive. The \$5 gate admission fee entitles the fairgoer to enter the manicured grounds and enjoy a choice of musical entertainment with no additional charge. (Of course, food and other concessions are not included.)

The Summerfest grounds are more like a garden than a fairground—minimal cement, maximum greenery. A cool evening breeze drifts off Lake Michigan. You may decide to start the evening with some quieter, acoustic music, so you head for the TV-6 sponsored Folk stage, and spend some time listening to national acts like Tom Paxton, Robin & Linda Williams or Gamble Rogers or perhaps Milwaukee-based talent like Bill Camplin, Gil Plotkin or the Early Sisters.

Suddenly you're hungry; a stop at Monreal's, perhaps, for Mexican food, and Dessert at Shorewood Village Bakery. Perhaps just a wine cooler with a slice of lemon? You pass by Pabst-sponsored International Stage and catch a few songs from someone like Chubby Checker or Rick Nelson & the Stone Canyon Band.

There is little sound carry-over from the other stages. Eight different music presentations on 50 acres of lakefront land would seem to be excessive, but the engineers who designed the sound systems planned for that, and sound leakage is not a problem.

At the Dance Pavillion, many couples dance to swing music under the cheery, yellow-and-white tent. The bartenders serving at the wine counter are wearing old-fashioned white shirts and arm garters. The Tommy Dorsey Band is playing. One of the nicest things about Summerfest is that it is not for young people only. It is the intention of Entertainment Director Bob Babish to provide quality musical entertainment for all ages.

On the Schlitz Country Stage you may be treated to Roseanne Cash and her excellent Nashville band. Time to drink some beer (or wine coolers, if you prefer) and then walk over to the Comedy-Variety Stage and check out comedians like Pat Paulsen and Joe Piscopo (or hear the space rock tunes of Milwaukee's own Snopek).

By now, you want rock & roll. The Rock Stage is at one end of the grounds and the Main Stage (tonight featuring the Marshall Tucker Band) is opposite. Can you see Billy Squier on the Rock Stage and still catch some of the Tucker Band's set? Sure. Just hop on the Sky Glider and get whisked above the grounds, from end to end, for just \$1.

It's pretty crowded at the Tucker show—the Main Stage has a seating capacity of 18,000—but you manage to squeeze in and catch the encores. Over at the Miller Jazz Stage, artists like Pat Metheny cast a low key spell.

General Manager Kris Martinsek feels that the high quality of entertainment, food and vendors will keep Summerfest several quality steps above its imitators. "We're very lucky to have this lakefront," she says, "and we want the Festival to remain in keeping with the original intent. But we will continue to offer safety and beauty, too." Ms. Martinsek turns to the community for their help—for example, when the Dance Pavillion was built in 1981, the Festival asked students at the Milwaukee Trade and Technical Institute to hand-forge the graceful wrought-iron archway crowning its entrance.

In 1982, Summerfest will run from June 24 through July 5 (one extra day because of the July 4th holiday). The entertainment line-up is not confirmed until the beginning of June so that the Festival can get the pick of the current-on-the-road music crop.

"There is nothing like Summerfest," says Festival President Rod Lanser. "Milwaukee is very proud of it. And you have to admit that the price is right. For about 35¢ per listening hour there is no finer entertainment bargain anywhere."

There is a mailing list for brochures at SUMMERFEST, 200 N. Harbor Drive, Milwaukee, Wisconsin 53202 (414 273-2680). Tickets can be purchased in advance for only \$4, and are \$5 per day at the gate once the festival opens.

Housing and camping information can be obtained by writing the Greater Milwaukee Visitors & Convention Center, 756 N. Milwaukee Street, Milwaukee, Wisconsin 53202 (414 273-7221).

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## ON SCREEN

(Continued from page 7)

women set out to be world-beating track performers in the first place.

It's not hard to figure out why Towne chose the topic, though. Besides the inherent drama in unexplored, taboo territory, the filmmaker obviously has an aesthetic/erotic attraction to these particular women. It's betrayed by his camera's lavish attention to muscles, by one-too-many crotch shots, and by a comment that Moore's character — in Towne's voice, perhaps? — makes to Hemingway. "What do you think of that?" asks Hemingway warily, after learning Moore knows of her lesbian affair.

"I think we both like great-looking girls," he replies.

Michele Kort

## Death Valley

starring Paul Le Mat, Catherine Hicks, Stephen McHattie; written by Richard Rothstein; directed by Dick Richards.

*Death Valley* is not a bad film; it is four bad films: a boy's view of his parent's divorce, a conflict between technology and cowboy life, a pseudo-psychological study of twins, and a horror movie. *Death Valley* has been backed by the bucks of Universal, has beautiful cinematography and a not unknown cast, but it fails to achieve even the satisfying campiness of a B movie.

Stephen McHattie plays a set of twins who murder people for no particular reason (there is some vague reference to the fact that their father was a goldminer —?). Vagueness whips through the film like a sandstorm, tearing gaping holes in the plot. There is no basis for the previous marriage of Sally (Catherine Hicks), an airhead country girl, to Paul Stanton (Edward Herrman), a college professor. And their son Billy, the protagonist, turns from boy genius discussing electronics to little brat playing cowboy; even though he hates his mother's boyfriend (Paul Le Mat), he seems to want to please them.

*Death Valley's* only suspense relies on the murders, and the twin(s)' attempt to catch up with Billy; but we don't care about the victims (five slob and slobettes), and there is no reason to chase after Billy since he had no personal interest in the murders. He just wanted to get to the Grand Canyon (they're on vacation, see?). Neither fun, nor campy, nor scary, *Death Valley* is itself a fall down the Grand Canyon: it hits rock bottom.

Jody Eve Grant

## Urgh!

with 30 rock groups, produced by Micheal White, directed by Derek Burbidge.

*Urgh!* is to movies what sampler albums are to music: a little taste of many flavors with no garnish, no spicy interviews, no salty social commentary. Just live music, neatly packaged, with minimal production costs.

The groups, in order of appearance (with one song each) are Police, Wall of Voodoo, Toyah Wilcox, Oingo Boingo, Echo and the Bunnymen, Jools Holland, XTC, Klaus Nomi, Go-Go's, Dead Kennedys, Steel Pulse, Gary Numan, Joan Jett, Magazine, Surf Punks, Au Pairs, Cramps, Invisible Sex, Pere Ubu, Devo, Alley Cats, Gang of Four, 999, Fleshtones, X, Skafish, UB40, and Police again. Much of the music is simple-minded, some simply awful, with an occasionally fascinating group that stays in the mind long after the movie ends. Klaus Nomi is outrageous, in white face, black lipstick, patent leather tuxedo and bombastic falsetto. My personal favorite. The Cramps, alas, are just ludicrous; the most interesting thing about their performance is wondering whether singer Lux Interior will lose his pants or gag on the microphone.

Unlike most films, *Urgh!* has a practical function: for those who have not yet embraced this

music, *Urgh!* lets them decide which artists they never want to see again, and which ones they'll pursue further.

And besides, it's relatively painless fun; just when I was ready to heave my seat (or my guts) at the screen, along came another group to distract, amuse, enrage or impress.

Judith Sims

## Tag

starring Robert Carradine and Linda Hamilton, and introducing Bruce Abbott. Written and directed by Nick Castle.

A group of UCLA students embark on another round of extermination by rubber dart. Predictably, one student cracks under the pressure to win the popular campus assassination game and becomes a real murderer — a music major with a cache of decaying bodies in his dorm room. Left at that, *TAG* would be a passable movie of the week, but writer-director Castle adds depth, playing the drama against some very funny material. Hamilton plays a jaded but not yet cynical Beverly Hills cupcake who tries hard to be torchy, practicing steamy stares meant to fry male circuitry. And she succeeds! She is a Chandler female, confounding, pneumatic and vulnerable. Carradine is appealingly awkward with an occasionally stiff delivery.

The fun is that the characterizations aren't taken too seriously. From the game director, who fancies himself a G-man; to the campus news editor, a downy cherub as crusty as Walter Matthau, the laughs are there. Castle does miss on a few minor points. There apparently is not a locked door on the whole of the UCLA campus, a glaring assumption in this security-conscious time. Also, the students have a curious penchant for tossing textbooks into hedges when they are finished with them. His major offense, however, is the romantic cliché following the murderer's grisly death. They find it *arousing*? Better they should hug each other in relief. But despite occasional awkwardness, the film is entertaining, truly suspenseful, genuinely funny.

Darlene Guildner

## Missing

starring Jack Lemmon and Sissy Spacek; written by Costa-Gavras and Donald Stewart; directed by Costa-Gavras.

Costa-Gavras' previous political films — *Z*, *Special Section* and *Stage of Siege* — combine the rage and commitment of his political point of view with the wham-bam technique of a cinematic thriller. These three films almost created a genre of their own, based in fact but executed like fiction.

*Missing*, like these earlier films, is based on a true story: as a result of the U.S. CIA's involvement in the 1973 assassination of Chile's Marxist president Allende and the subsequent military coup, an American citizen was killed; his father sued the U.S. government for complicity in his son's death, but the suit was eventually thrown out of court. *Missing* deals with the father's search for his son, and his eventual realization of the circumstances of his death.

Lemmon plays the stalwart America-right-or-wrong businessman who travels to the unidentified Latin country to find his son. The son's wife, Sissy Spacek, is, like her husband, a hippie of sorts, estranged from Lemmon. Most of the film is taken up with useless Lemmon-Spacek arguments and their equally useless attempts to find the son/husband — who is, of course, dead, presumably murdered because he was privy to CIA secrets babbled by an agent in a restaurant.

While I readily concede that it's better to see even this relatively timid (compared to Costa-Gavras' previous credits) expose of our shameful Chilean episode than to see nothing at all, *Missing* is still disappointing. It should have been tougher. It should have hit us with a slam, not a dull thud.

Judith Sims

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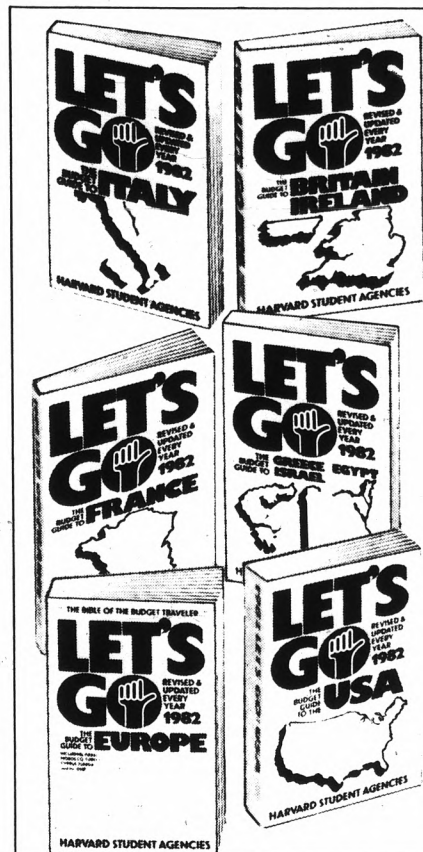
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BY STEVEN X. REA

# cat people

## Fifties Horror Classic Mutates Anew

**N**ASTASSIA KINSKI doesn't like what she's been reading about herself lately, particularly the business that began after *Tess* regarding her "uncanny," "eerie" and "remarkable" resemblance to the young Ingrid Bergman. "I really don't look like her at all," insists the 21-year-old Berlin-born actress about the sad-eyed screen star of *Casablanca*, *Spellbound* and *Notorious*.

Still, as she ambles idly through the cold, stoney, Gothic set of a 1901 New Orleans zoo on Stage 27 at Universal Studios, kicking the toe of one penny loafer against the heel of her other, dressed in a simple skirt-and-sweater combo, her hair cropped short and straight, the similarities are hard to ig-

nore. Amidst the zoo's ominous dreamscape of bas-relief animal scenes, giant statues of perched panthers and urine-stained cages with real live baboons and cats nervously pacing within, Nastassia Kinski exudes something of the same quiet, innocent sexuality that became such a box office boon for the Swedish actress in the Forties (but which Nastassia uses to minimal advantage in *One from the Heart*).

And it's that look of innocent sexuality — whether it recalls Ingrid Bergman or not — that is what Nastassia Kinski's character in *Cat People* is all about. Directed by Paul Schrader (*American Gigolo*, *Hardcore*, *Blue Collar*) and co-starring Malcolm McDowell, John Heard, Annette O'Toole and Ruby Dee, *Cat People* draws its inspiration from Val Newton's 1942 yarn of the same name, a low-budget scariest about a woman (Simone Simon) who could turn herself into a panther. But, as Schrader is quick to point out, his version is anything but a remake. In fact, only one scene — the dark, creepy swimming bath episode — remains from the original.

Kinski is Irena, a bright, lonely girl, an orphan whose family history is shrouded in mystery. She discovers that she has a brother in New Orleans — Paul (McDowell), a minister for some vague pentecostal sect — and travels there to live with him and his housekeeper (Ruby Dee). McDowell, as it turns out, is a cat person with strong sexual urges towards his young sister, John Heard, who plays Oliver, an official at the zoo, falls in love with Nastassia; while Nastassia, attracted to Heard, discovers that she's a cat person as well. The upshot of all this being that the transformation from human to ferocious feline is sparked by sexual desire; the metamorphosis is some sort of symbolic manifestation of a fearsome primeval passion — sex that literally turns man into an animal. As Paul, trying to seduce his virginal sibling, tells Irena: "Each time it happens you tell yourself it's love, but it isn't. It's blood. It's death. And you can't be free from the nightmare, except with me. And I with you. I've waited so long for you."

Pretty silly stuff, all right, but the way

Nastassia Kinski sees it, it's also a disarmingly simple "love story." As she waits between takes for Schrader and cinematographer John Bailey (*American Gigolo*, *Ordinary People*) to work out the moves of an elaborate tracking shot, Kinski leans against one of the empty zoo cages and talks about the sensuality of cats and how humans have a cat-like side to their nature. "This film is really about sexual awakening, and about true love. About bringing out the cat in us all," she says.

As for Schrader — an intensely serious film critic-turned-filmmaker whose worldview has been shaped by a strict Calvinist upbringing and years immersed in the flickering, shadowy recesses of movie theaters — he likes to refer to *Cat People* as his "fun" movie. "Not fun in terms of a movie like *Arthur*," Schrader explains, sitting in his Prowler trailer (the Prowler logo, coincidentally, is a cat), "but fun like a play can be fun. We're not dealing with terribly important issues here — I mean, they are terribly important but we're not making a 'statement' that has to be dealt with."

Schrader confesses that he's not exactly sure how to categorize *Cat People*: "To tell you the truth, I don't quite know what genre I'm working in at this point. Certainly it's not a horror genre because it fulfills none of the needs and has very few of the premises of that. It's not a monster genre because it doesn't intend to work at that level. So, it's more on a level of erotic fantasy, with a few elements of horror and monstrosity thrown in, but not to the extent where they define the movie."

"It's nothing terribly profound," he continues, "it's just an exploration into sexual fantasy. Why these certain images hold sway over us — you know, white horses and black panthers — that Jungian stuff. These images and feelings that seem to be inbred into the race. *Cat People* just has fun playing with those elements."

Some of Schrader's "fun" includes a prologue set in a surreally orange desert that establishes the legend of the cat people via a tribal sacrifice of a 5-year-old girl. Schrader, grinning, calls his opening sequence "a lot of mystical hokey and mumbo jumbo." Then there's the scene where Ed Begley, Jr., who plays one of Heard's zookeepers, starts washing down a panther's cage singing "What's New Pussycat." What's new is that the pussycat's about to have Begley for lunch.

Certainly, *Cat People* is a departure for Schrader. For one thing, it's the first film he's directed that isn't based on his own screenplay. Alan Ormsby (*My Bodyguard*) gets the credit for the *Cat People* writing job, though Schrader reports that the movie he's finishing up is "80 percent or more different than the script I was first handed." (Schrader says that both he and Ormsby handled the rewrites.) As for just being the hired-on director, "Initially it was liberating," he explains,

"because I didn't feel like it was my story or that I was a participant in the film. But as I became more involved in the story and found that in fact I was a participant, I began to rewrite it more. I began to relate to John Heard's character, so I expanded his role tremendously. Now I feel quite proprietary, quite personal about the film in a way I didn't when I began."

*Cat People* also marks a major departure in style and mood for the filmmaker. Gone is the hyper-psychoic energy that permeated his script of Martin Scorsese's *Taxi Driver*. Gone is the downbeat, tour realism of *Blue Collar*, the languid high-tech tones of *American Gigolo*. Along with cinematographer Bailey and famed production designer Ferdinando Scarfioiti (*The Conformist*, *Death in Venice*), Schrader has shaped a rich, illusory vision that resonates like some come-to-life Symbolist painting.

"It's far more non-verbal than anything I've done before," says Schrader. "It is not realistic, it is not street-oriented. It finds its truth in sexual fable and myth and fantasy. It's more magical, more stylized. The narrative is defined within a kind of dream logic."

Scarfioiti, who designed the spectacular vine-tangled Victorian zoo and who, according to Schrader, practically authored the opening desert scene and Nastassia Kinski's dream sequence, was in fact essential to Schrader's character concept. "He was in my contract. When I agreed to do the movie I put in a clause saying that if they didn't have him I didn't have to do the movie."

"I don't know what film buffs are going to make of this movie," muses Schrader as he puts on a blue blazer and heads back to the soundstage. "It's going to be very hard for them to make comparisons because there are different characters, different settings, different scenes, a different plot. But the title's the same," he laughs. "All of which is fine by me, since I never had any intention of remaking the original anyway."

Probably because he is one himself, Schrader seems especially concerned with "film buffs" and critics and their various reactions to his efforts. At Universal's Alfred Hitchcock theater, where Schrader was overseeing the dubbing of some last minute scenes, prints of some new matte effects for the desert prologue were screened. Joked Schrader, as he studied the exotic panorama on screen: "Now I have to think of some horrible story for the press. How it took us two long, terrible weeks in Morocco to get this sequence. How the Assistant Director was kidnapped and we were trapped in the mountains by a band of guerilla soldiers."

Whatever the press and the public's reaction to *Cat People*, Schrader is proud of his \$13 million erotic fantasy. "I've used this opportunity to heighten, to improve my ability to tell stories visually rather than literarily." And I think I've got a winning hand."

Nastassia Kinski and Malcolm McDowell (left) as brother and sister with more than the usual sibling ties.



# Zydeco King & His Red Hat Clifton Chenier Louisiana Band

BY ART FEIN

The story's the same wherever Clifton Chenier & His Red Hot Louisiana Band are playing, but my first encounter with him was at a club frequented by college students, in the hills outside of Santa Cruz, California.

The Club Zayante was alive. The walls were pulsating, and the shadows cast on the steamed-up windows — in summer! — showed packed-in bodies dancing wildly to a strange, heavy-beat, foreign-but-familiar music.

I turned to the guy next to me and said "Who is this?"

He grinned and slapped me on the back like it was a fraternity initiation, removed the beer bottle from his mouth and looked at me like I was the one from Mars and said, "Just the world's greatest rock & roll band, that's all."

I soon realized I had been leading an incomplete life before that night. When I got inside I could hear this sweet *unusual* music better, but I couldn't understand the words. And what was that instrument carrying the melody? I squeezed up front and got the answer: the room was under the control of a gold-toothed black man playing an accordion and singing in French! "We're from Louisiana," he boomed out between songs, "where even the crawfish got soul!"

You don't hear much about rock & roll accordions today. In fact, you never did. In the history of rock & roll no instrument has been as scorned as the lowly squeeze-box.

Put one in the hands of Clifton Chenier, though, and it's obvious that the problem hasn't been the instrument — it's been who's playing it. (Accordions appeared in the bands of Bill Haley in the 1950's, and Gary Lewis & the Playboys in the 1960's but it wasn't until the Seventies that musicians like the Band, Ry Cooder, and Ponty Bone of the Joe Ely band returned a semblance of respect to it.)

When Clifton plays, it's a little of this and a little of that — swamp music, rhythm & blues, country blues, Cajun — all so distinctly Rock & Roll with a capital R that none other than Mick Jagger (of the *other* "world's greatest rock & roll band") recently booked him into Carnegie Hall in New York.

He knew Clifton was great: Jagger has been seen digging Chenier performances in the Watts district of Los Angeles. He figured it was time other people did too.

Clifton was no overnight success. The ennobling hand of Jagger was late in coming.

Clifton Chenier was born in 1925 in Opelousas, Louisiana. His childhood accordion-playing was influenced by his white Cajun neighbors, as well as by pioneering black accordionist Amade Ardoin. Incorporating these sounds with the new, emerging style of rhythm & blues, he was instrumental in developing a new music called Zydeco.

The word, like Cajun, is a simplification like many coined by Louisianans. Cajun is short for "Acadian," the area from which

the Cajuns emigrated. Zydeco is taken from a popular French folk song whose first words were "les haricots."

Musically, Zydeco is French-Cajun American rock & roll and rhythm & blues, sung by blacks. Although its origin is the swamplands of the American south, its popularity extends around the world, and that popularity goes double for Clifton, who bills himself The King of the South and wears a crown to prove it.

A normal year's concertizing will take him to 3 areas: a route between Lafayette, Louisiana, New Orleans, and Central Texas; the California coastline, especially the San Francisco area; and Italy, France, or Switzerland!

To Europeans, the sight of this proud, weathered, mystical black man with a crown and a gold tooth singing rhythm & blues in French is, well ... remarkable.

As it is here.

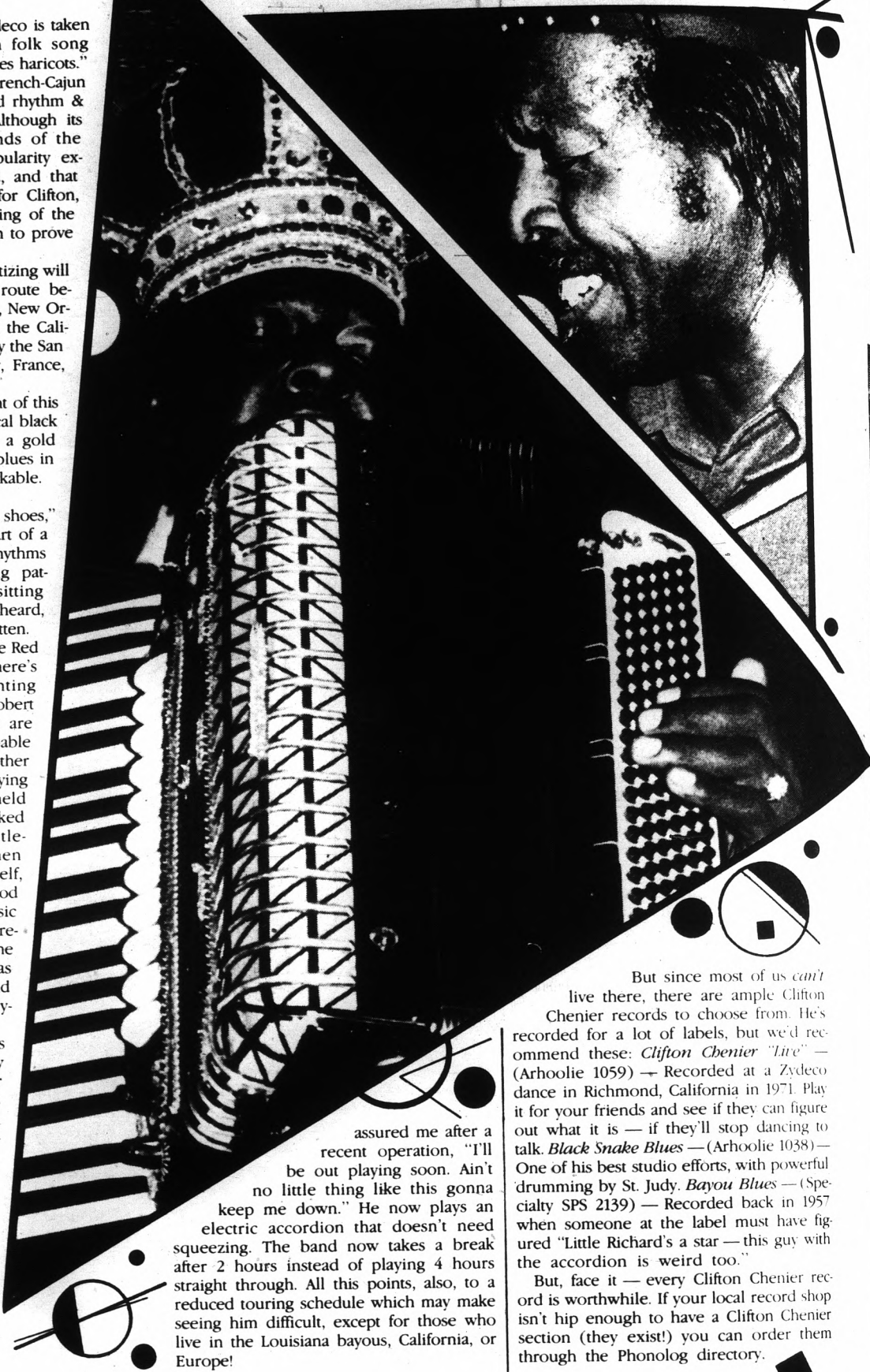
"Put on your dancing shoes," Chenier warns at the start of a set. Indeed, so many rhythms run irresistible crossing patterns, Zydeco makes sitting still impossible. Once heard, Zydeco isn't easily forgotten.

In Chenier's group, the Red Hot Louisiana Band, there's the massive, unrelenting drumming of massive Robert St. Judy. Coupled to it are the hypnotic, indescribable rhythms of Clifton's brother Cleveland Chenier, playing a self-designed neck-held metal washboard, stroked by a handful of bottle-openers(!) And then there's the man himself, who for many years stood and bobbed to the music but today is sitting, presiding regally over the proceedings, singing as his fingers dance up and down his upright keyboard.

Other band members vary, but there's usually a saxophone, a guitar and a bass, and perhaps an organ. Although the Chenier brothers occasionally perform as a duo, it is important to see him with his whole band.

Chenier's road work has been cut down after he fell seriously ill last year from complications brought on by diabetes. "Don't worry about me," Chenier

Art Fein has been described by the L.A. Times as a "rockabilly activist." Maybe that explains the crazy t-shirt he wears around Hollywood — Free the Tennessee Three.



But since most of us *can't* live there, there are ample Clifton Chenier records to choose from. He's recorded for a lot of labels, but we'd recommend these: *Clifton Chenier "Live"* — (Arhoolie 1059) — Recorded at a Zydeco dance in Richmond, California in 1971. Play it for your friends and see if they can figure out what it is — if they'll stop dancing to talk. *Black Snake Blues* — (Arhoolie 1038) — One of his best studio efforts, with powerful drumming by St. Judy. *Bayou Blues* — (Specialty SPS 2139) — Recorded back in 1957 when someone at the label must have figured "Little Richard's a star — this guy with the accordion is weird too."

But, face it — every Clifton Chenier record is worthwhile. If your local record shop isn't hip enough to have a Clifton Chenier section (they exist!) you can order them through the Phonolog directory.

assured me after a recent operation, "I'll be out playing soon. Ain't no little thing like this gonna keep me down." He now plays an electric accordion that doesn't need squeezing. The band now takes a break after 2 hours instead of playing 4 hours straight through. All this points, also, to a reduced touring schedule which may make seeing him difficult, except for those who live in the Louisiana bayous, California, or Europe!

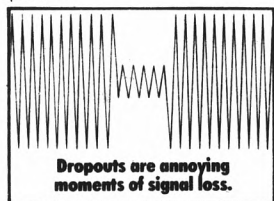


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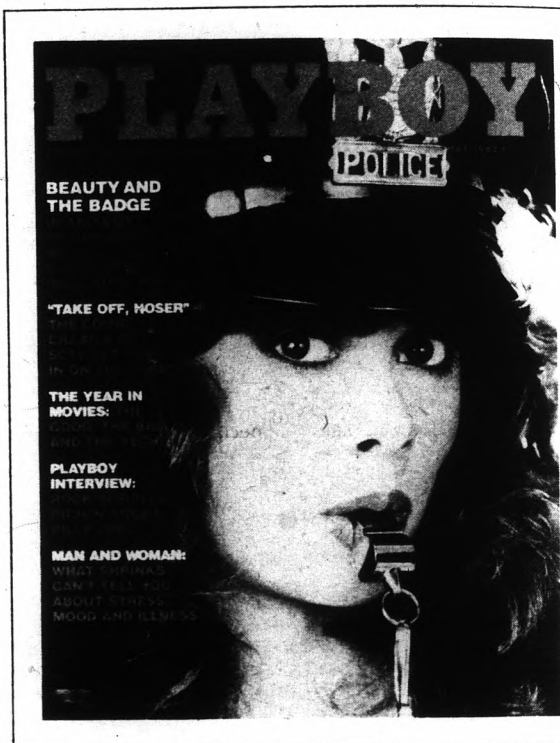


# PLAYBOY TALKS TO BILLY JOEL

Rock 'n' roller Billy Joel is just one of many interesting people you'll meet in the May issue of PLAYBOY. In his most revealing interview ever, the famed singer-songwriter tells what it's like to be at the top and what it took to get there. You'll also go behind the scenes at *Second City TV* for a hilarious rap with John Candy, Joe Flaherty and the other zany members of television's

hottest comedy cast.

May PLAYBOY also introduces you to "superspy" Bobby Ray Inman, the CIA's deputy director, and a Playmate from Texas who also does great uncover work. Also this month: why real men don't eat quiche; a review of the year's best and worst from Hollywood; *The Whorehouse Papers*, by Larry King; and much more. All in May PLAYBOY. Don't miss it.



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# The Low Budget Hustle

Three independent film distributors market their wares carefully, innovatively . . . and successfully.

BY LORI HIGA

When the independently produced *Return of the Secaucus 7* was first released last year, it did the kind of business that any 16mm feature (blown up to 35) about a reunion of Sixties activists would do—disastrous. Rather than let it die a quiet death, however, independent distributor Specialty Films pulled *Secaucus* out of circulation, revamped its ad campaign and launched the film a second time. *Secaucus* went on to gross more than \$350,000 in Seattle alone and broke house records at two out of four theaters where it opened in the U.S. Shot on a minuscule budget of \$60,000 by director/writer John Sayles, who'd never looked through a camera before, *Secaucus* is well on its way to earning \$2 million.

Indie film distributors are the unsung heroes of the movie business. They've saved from oblivion many a film like *Secaucus* which lack big budgets, name actors and showbiz hoopla. It is the indie distributor who maintains virtually the only channels for these smaller, forgotten films that still possess the passion, intimacy and attention to matters of heart and mind that the big Hollywood films like *Star Wars* sadly lack.

And the indie distributors control the release of those films made outside studios, often saving them from certain box office death. The majority of indie distributors are small operations living by their wits; like guerilla fighters, they are often forced to employ unconventional tactics simply to survive.

Working out of Seattle, Specialty Films has built a reputation making profitable propositions out of cult films like *King of Hearts* (starring Alan Bates), *Harold & Maude* (Bud Cort and Ruth Gordon) and *Allegro Non Troppo* (a spoof of *Fantasia*). The philosophy at Specialty, says manager Robert Bogue, is "to distribute films that would normally not get seen but deserve to be seen for a particular reason." For example, Bogue says "*King of Hearts* was an anti-war film really, but its sentiments weren't overt. We felt it was more effective that way." But, not all independent films are worth seeing. "Some distributors think they can sell an indie feature film just because it's an indie feature film. But often they're films no one wants to see except the people who made them. There's a lot of junk out there that doesn't deserve to be seen. Our films are marketable. And also have something to say. We are definitely capitalists—our job is to make money for our producers and a profit for ourselves."

Making money often requires an unheard of flexibility in dealmaking. "With a major studio, filmmakers



usually get about 30 percent of the profits after expenses are recouped—that may take a century," Bogue says. "We're usually after a 50-50 split after expenses are met. That's unusual. We don't always get that. We're also willing to take a lower split on a 'special' film."

In the case of *Secaucus*, Specialty agreed to distribute the film in 10 major cities over the course of a year and spend a minimum of \$100,000 on prints, advertising and promotion. "A major studio would never make a commitment like that," Bogue argues. *Secaucus* was considered a tough sell because it lacked name actors, graphic violence, sex and car chases and was concerned with aging Sixties radicals, not exactly a topic teenagers could relate to. "Studios just don't devote that kind of attention to any one film, not even in the special classics division at UA. If a film falls flat on its face after it opens, they'll pull it, cut their losses and move on to the next. They're handling 15-20 films at a time, as opposed to our one or two." Bogue estimated a distributor today needs a minimum of \$250,000 to cover costs of launching a film "wide"—in about 200 theaters. With such astronomic costs, studios often have no other choice but to drop a film after a poor showing. "We work very carefully and thoughtfully on every film we distribute. We don't abandon it just because it doesn't do well at first."

Specialty employs a carefully-orchestrated three-pronged approach to garner box office receipts. This consists of building word of mouth among youthful moviegoers, name familiarity and critical acclaim. "When you've got all those, you've got a massive success on your hands," adds Bogue. The method has worked even with documentaries, considered by Bogue and his contemporaries to be "the kiss of death in movie theatres." Yet Specialty was able to turn a profit on the 90-minute documentary *The Man Who Skied Down Everest*, about a Japanese fellow who did just that. "We made it seem like an event, an exciting prospect with a limit to its availability."

Specialty's next project is *Street Music*, a 90-minute feature about a street musician and a burnt-out social activist whose dying romance parallels the story of the run-down San Fran-

cisco Tenderloin hotel where they live. Screenwriter Jennie Bowen was inspired to write *Street Music* while working for Zoetrope Studios in San Francisco, located across the street from the International Hotel, a residence hotel for Asian immigrants. Scheduled for demolition by its Asian businessmen owners the Hotel became a cause celebre in the Bay Area.

Like Specialty, First Run Features handles indie films for distribution primarily to first-run theaters.

A New York firm, it's another to introduce new concepts to the art of distribution. Established and run by a cooperative of young filmmakers working under the aegis of Frank Spielman, an outspoken, silver-haired veteran of the film booking business, First Run strives to present what it terms "the finest in independently-produced American film." Its roster includes such highly touted films as *Northern Lights* (about turn-of-the-century South Dakota farmers fighting oppressive businessmen), *Best Boy* (a loving portrait of the filmmaker's mentally-handicapped uncle), *Alambri* (a true story from the point-of-view of an illegal Mexican immigrant by *Rich Kids* director Robert Young), *Rosie the Riveter* (on women workers contributing to the war effort) and *The War at Home* (studying the effects of the Vietnam War on the community of Madison, Wisconsin).

First Run's films typify the wide spectrum of themes and styles that comprise independent films today—from documentaries of a political or historic nature to personality profiles and dramatic features. Though many of First Run's films have won prestigious film festival awards and even an Academy Award (*Best Boy*), engagements in first-run movie houses have eluded them, simply because they're outside the mainstream of Hollywood product. Indie films are usually relegated to the limited, "non-theatrical" market of colleges, museums and art houses. But First Run is one of the few distributors to aim for the commercial market of first-run theaters. It does this in an unconventional way. Traditionally, distributors pick up the tab for prints, advertising and promo, in exchange for a large fee and a cut of the profits. First Run, for a small fee (17-25 percent), acts as a booker on behalf of

a film's producer who pays for prints and promo himself. With the enormous overhead studios must maintain to distribute films, First Run, like Specialty, has the luxury of not shelving a film if it performs badly. It can and often does try again to release a film until it goes into the black.

In less than two years since its formation, First Run has scored a few distribution successes. Spielman locked *The Wobblies*, a film about the IWW, into a Cambridge, Mass. theater for one week. The film performed so well at the box office that the theater owner ran it for four weeks. *The War at Home* has grossed more than \$100,000 around the country. First Run also broke into the tough New York market with an imaginative strategy—it arranged for 17 of its films to be run over a three-month period at a Greenwich Village theater, thus dividing costs of advertising, promo and theater guarantees 17 ways, with hopes that interest culled by one film would spill over to another in the series. The plan worked to some degree—the films broke attendance records and grossed a total of \$126,000.

First Run's success is due to a grassroots approach to promotion, utilizing local groups and press rather than TV and radio ads to reach viewers. "We have to do that because we can't afford to just throw a picture into a theater like the majors," said Spielman. "We're not looking for great amounts of money so much as we're looking for exposure. We're trying to raise the consciousness of people—let them know it's not a crazy thing to do—to go see these kinds of movies, and to show exhibitors that these films are commercial, and can make money."

San Francisco's Clark Communications is also experimenting with an innovative distribution method. Christened 'Cinema Circuit,' the plan is to distribute to colleges short topical films grouped into feature-length packages. "Women Being" is the premier package, consisting of four award-winning documentaries: *Workplace Hustle* (a didactic docu-drama on sexual harassment, narrated by Ed Asner); *Marathon Woman*, a coolly objective portrait of a 42-year-old Japanese runner; *One Year Among the Marys*, an ephemeral but visually stunning memoir of a recently widowed elderly

woman, and *Little Boxes*, with folksinger Malvina Reynolds shot against Daly City's colorful rowhouses. The celebrated documentary *Quilts in Women's Lives*, once part of the package, was eliminated due to allegedly unreasonable demands by its maker.

In business since 1978, indie filmmaker Clark Communications came to national attention in May 1981, when a story on sexual harassment, appearing on the front page of the *Wall Street Journal*, mentioned its 1979 production *Workplace Hustle*. The timing couldn't have been more perfect. Sexual harassment was a controversial issue spurring lawsuits affecting the pockets of American business. As a result, Clark was inundated with requests for *Workplace* from Fortune 500 companies. It has thus far sold a phenomenal 700 prints in five months. A film like *Workplace* ordinarily takes about 10 years to rent that number of prints. Inspired by the windfall, Clark decided to create a distribution network for indie filmmakers believing there might at last be some money in it for them too. Clark selected college campuses as its first target because colleges hadn't been approached with packages before, said Joseph Vogt, director of special projects, himself a recent college graduate in film.

Many colleges, Vogt pointed out, are losing money on the blockbuster and not-so-blockbuster Hollywood features they screen. "These films are usually paid for out of student activity fees," said Vogt. Schools like UCLA charge a nominal 75¢ or \$1 for admission but seldom are houses packed at these screenings because "everyone's already seen 'em at the theatres or on HBO or something like that."

With Cinema Circuit, Vogt emphasized, "we're giving schools a chance to make money and also offering our services in promotion, which no one else is really doing. Since we're helping to get the press out, the posters, everything to make it come off, I can almost guarantee that if we work with them, we can make money."

The company is arranging to get films screened in "nicer" campus theaters rather than "in gymnasiums or in a room where a movie screen's been set up. That way, they can invite the community, who will maybe pay a buck more than the students do, to get involved with the school and also see the films."

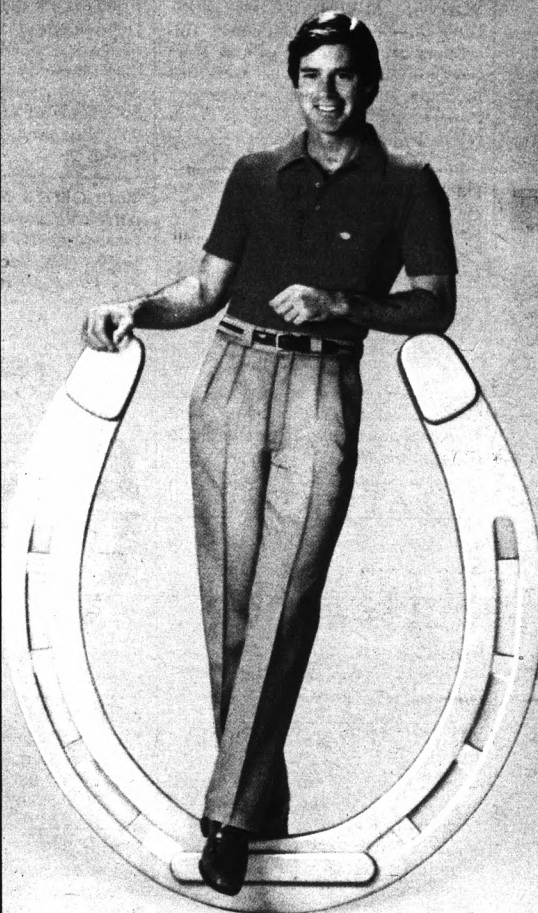
For the present, the fate of Cinema Circuit is uncertain as groundwork is still being laid, but Clark Communications continues to sell *Workplace* at the incredible rate of about 40 prints per month. "Women Being" has been test marketed in the Bay Area to good results, said Vogt, who is hard at work contacting some 300 colleges nationwide. Upcoming packages from the Circuit will focus on subjects like "Natural Highs" (on ballooning, hang gliding, other kinds of "natural" flying), natural healing (specifically, Norman Cousins' laughter therapy) and modern animation. The latter entails a package of slick commercials and rock & roll promo films with computer-generated graphics whose exposure has been limited for economic reasons. As for the future, Clark is attempting to hoe another tough row. "We're trying to get into the theatrical market, too," said Vogt.



## DICKIES, 1922



## DICKIES, 1982



## DICKIES, 1982



## DICKIES, 1982

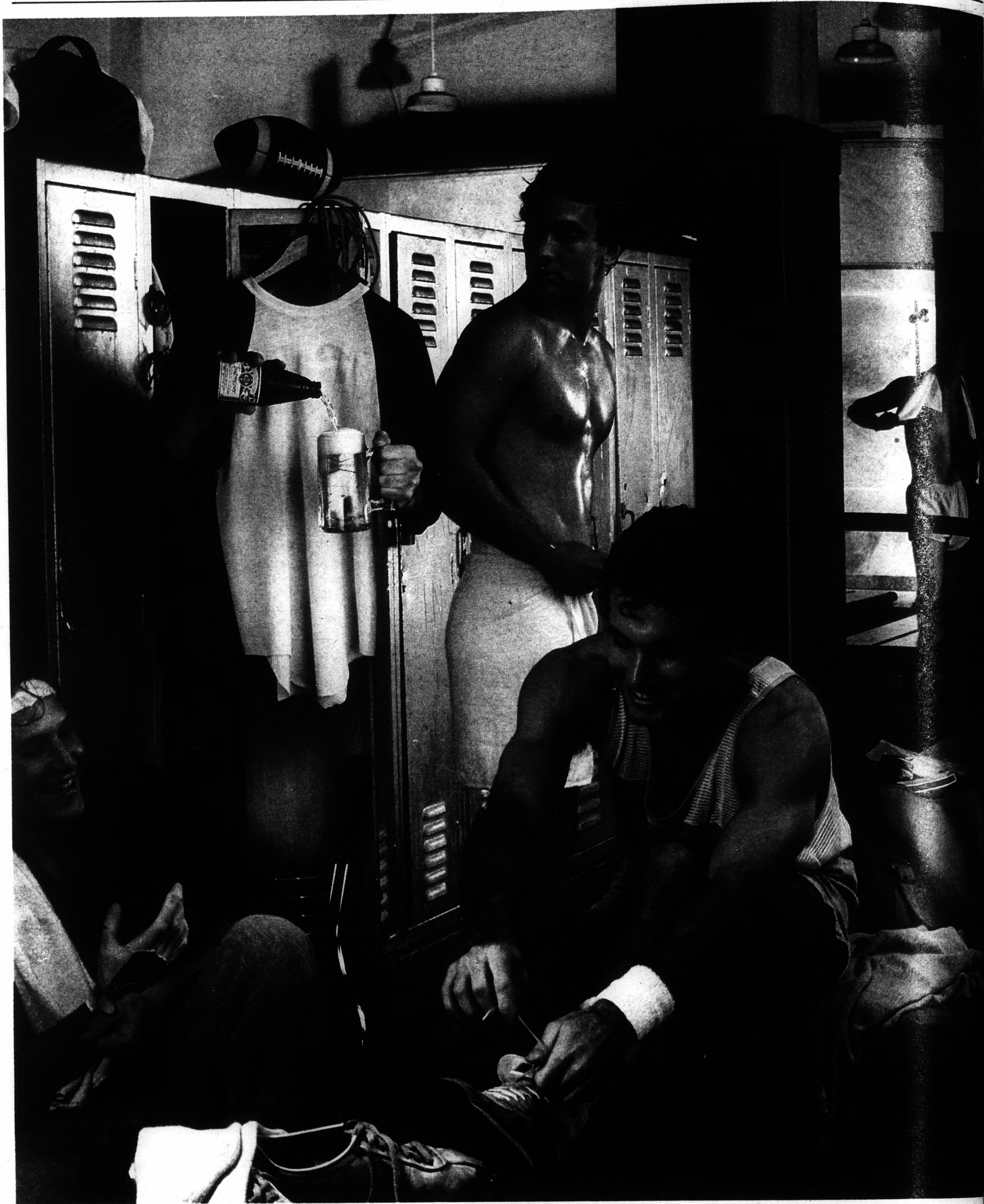


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